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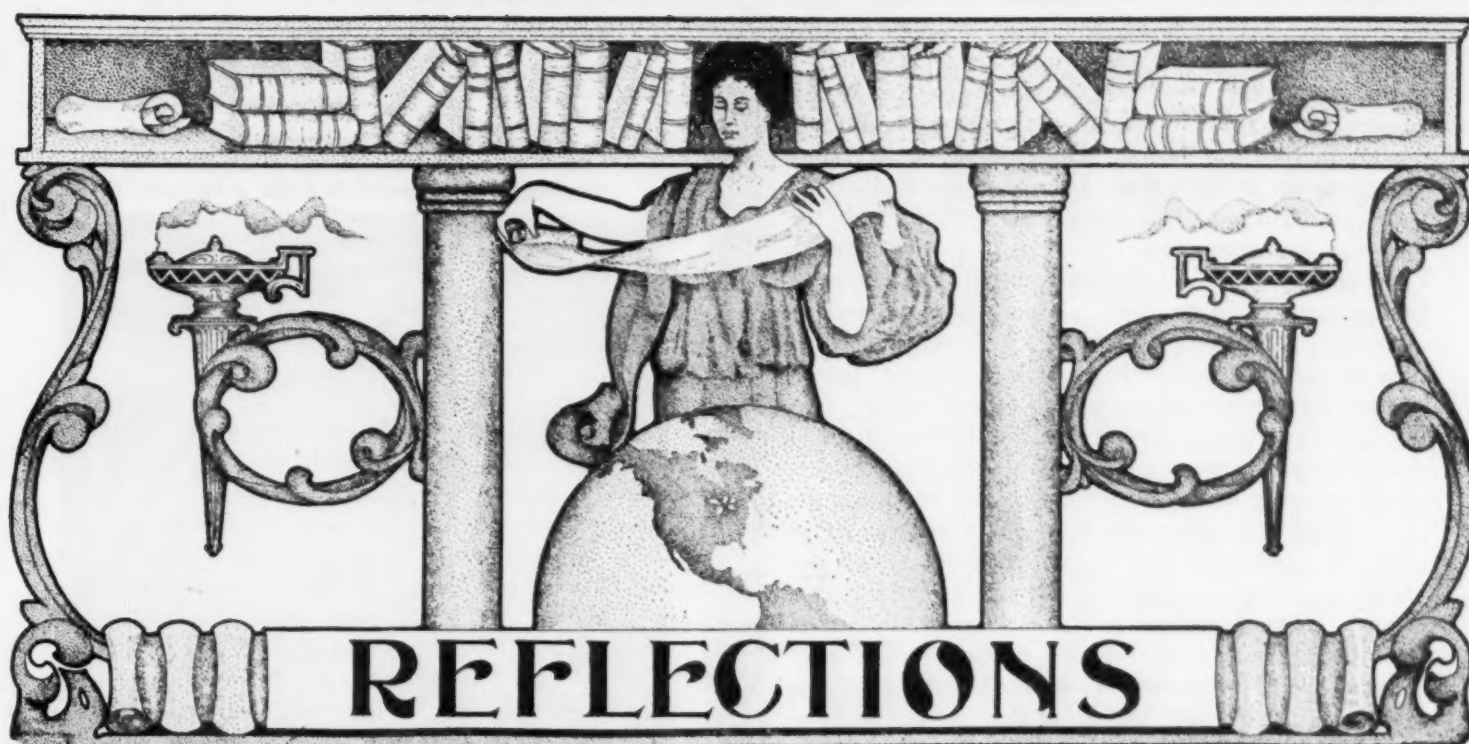
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On Many Musical Matters in Paris.

PARIS, May 27, 1907.

THE last of the "Salome" performances on Friday night was an exhibition of Anglo-Saxons in the auditorium, for the people present were, as an American who had been residing in Paris for a number of years said, three-fourths American, one-half of the remainder English and fully two-thirds of the rest Russian and foreign, with a few French people in the galleries and no Parisians present at all. As the opera could not be heard in New York, it seemed as if New York, Boston, Washington, Chicago and chiefly the Pacific Coast people came here to listen to it. Nikisch said to me on Saturday: "Yesterday I heard 'Salome' for the tenth time; it is more interesting to me now than ever; I could listen to it interminably."

At the Russian concerts the audiences were chiefly American and some Russian and very few French people. An English entente cycle could draw the French even if it were all of English music, including even one of those uninteresting works which Sir Alexander Mackenzie writes and calls a symphony. But Russia is not very much on the tapis just now, except for a loan—the eighth being due in October, when the big banks and brokers will get the Paris press interested and a fifteen per cent. profit on a hundred million dollars will create sympathy again for the time being.

By comparing the original program scheme I sent in with the following you will observe the changes that

were made for the third concert on May 23. Rimsky-Korsakow's dreary, endless and academic "Nuit sur le mont Triglav" was produced with the fine old gentleman at the bat. The story is about obscurity; there is a clear night, but no stars (there wasn't one on the stage). Shadows of the filet de soles—no, souls, I mean—are hovering about the mountain gorge of the gorgeous mountain of Triglav, somewhere near Lima, Ohio, I suppose. Mlada, called malade for short, is in love with Taromir. She glides over the rocks and precipices, and he naturally follows her. And so forth, and so forth. All this is not told to one in the music, but it is explained in the program notes. The music tells you that there are three themes, and these themes irresistibly and irretrievably repeat themselves and very definitely and distinctly without change of orchestral timbre until you sorrowfully acknowledge to yourself that you now know them from memory. You can make any program you like, which is the usual fate of program music, unless the program be explained. Hence what object is there in separating music in the absolute from music in the relative when both styles, unless explained by *some one else*, give you all the latitude you require to make a program for yourself? Every composition one hears—instrumental, of course—offers a program if the listener is left to his own resources and not interfered with by explanations *from others*. I don't care for any explanation of a composition—the work written by Schillings or Hausegger or Georg Schumann or Debussy is sufficient in itself—and I am willing to dispense with the explanation of the work by Billy Schnodderack, critic

REFLECTIONS

of the Staten Island Mosquito, or any other bird. I don't care to hear what the explanations are of the composer; all I want is to listen to his composition and that is all any one can desire. The explanation, nevertheless, appears, and it is never twice alike and no two persons on earth ever will explain similarly or with the same programmatic plot. The Rimsky-Korsakow work appeared to me in my program so dull that there was not a customer in the store. It may have appeared to others as a sublime composition, and those to whom it did appear so have exactly the same rights and reason I have for considering it dull. "Program music," if it really is to perform a fixed or a definite function in musical art, must be emancipated from a fixed program. It must be free to make for each listener his own program.

There were some songs from a Moussorgsky work, sung by Chaliapine, and he and Litvinne sang parts from Borodine's (apparently strong) opera "Prince Igor." Nikisch conducted Tchaikowsky's "Francesca da Rimini," and from memory, making it the most notable and effective number thus far heard. The manner in which Nikisch molds this Parisian co-operative orchestral material into a plastic body performing his will and effecting his purpose represents orchestral manipulation of the finest and highest order. The few orchestras here are not permanent but give concerts on a co-operative basis, and they select their leaders and the results are always indifferent and never artistically gratifying. We know all about the loose and shabby system of orchestral operations in New York; they are the same here and for the same reason, and they are the same in London. It is only the permanent orchestra that can do justice to the orchestral program.

Josef Hofmann played Scriabine's early work—the concerto op. 20 written when the composer was eighteen years old. It is an excellent copy of Chopin, which is saying much in its favor. Hofmann played with wonderful repose and authority, and he and Nikisch combined to do justice to this inspired concerto, inspired in the sense that young Scriabine was genuinely sincere and enthusiastic in the making of the concerto. The grand piano was a Russian instrument, which sounded like a xylophone to ears accustomed to the volume of the American concert grand. However there was quality, a kind of foreign quality in the tone, and it was not entirely without character. The people here like these banjo effects in pianos. The tone has not fully outgrown the harpsichord. One must cross the ocean to realize the fully equipped concert grand piano.

Last night, Sunday, May 26, the fourth Russian concert took place, and the program was carried out as projected, Chevillard conducting. The last concert is down for Thursday night, but outside of Josef Hofmann's playing it promises little. The concerts have made no impression whatever, and did not interest the Parisian, who seems to be deadly indifferent to the practical phases of music.

Strauss and His Dancer.

The part of the dancer who simulates Salome was allotted in the Paris performances to Mlle. Trouhanowa, who danced the Seven Veils like a true Terpsichore, but

after a number of performances she retired from the part and issued the following card:

"On the occasion of the fourth performance Dr. Strauss expressed his wish that I should not acknowledge the applause of the public at the close of the performance, as he considered the art of dancing was an inferior one to which such an honor was not due. I replied that if there was anything inferior it was the posturing of a man of talent—or who considers himself to be such—who mounts on the stage every evening to salute the public when they do not ask for him."

Mlle. Trouhanowa charges Dr. Richard Strauss with impoliteness and lacking in that culture to which people in France have been accustomed for centuries, and it is a fact that the composer of "Heldenleben" has never been charged with an excess of courtesy. The matter became somewhat more important and several of the French papers interviewed the danseuse, who said that for one thing, she considers the composer of "Salome" to be totally lacking in politeness. He always politely greeted Frl. Destinn, but forgot this courtesy with regard to the ballerina.

Even during the rehearsals differences of opinion occurred, but the widest rift in the lute was when the composer insisted upon the dancer donning a similar garment to that worn by Frl. Destinn as Salome—"a tunic with gilded lions," said Mlle. Trouhanowa, "which looked like wild cats, and directory style ornaments. It was unesthetic, anachronistic and grotesque, and I told him so."

"Mademoiselle," replied the composer, "learn that this tunic was designed by his Majesty the German Emperor."

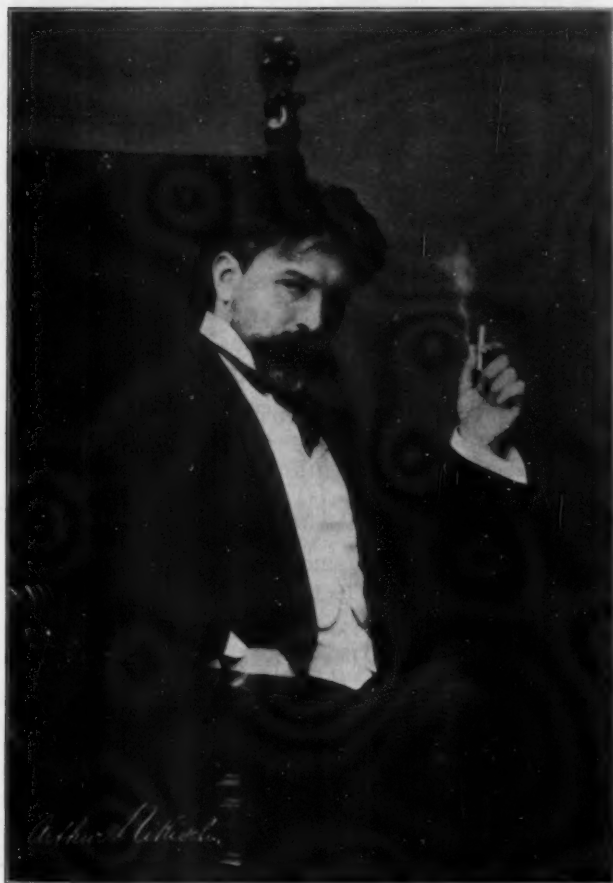
To show her good faith, Mlle. Trouhanowa consented to don this "horror" of a tunic. But worse came, for after the third performance Dr. Strauss came to her dressing room and announced that he did not wish her to appear before the curtain with himself and Frl. Destinn, because the presence of two Salomes on the stage at the same time spoilt the illusion, and he felt a little ridiculous between the two.

At last, Mlle. Trouhanowa's cup is full, and she announces that her artistic dignity forbids her to dance any more. She even goes so far as to call Strauss' "Salome" a "German mad-woman."

Very naturally a dancer has little chance against the imposing figure of Richard II, and while she has secured sympathy the episode will pass into eternity without affecting the relative standing of Strauss' "Zarathustra." At the same time it need not be assumed that the bad breeding even of a Richard Strauss can be condoned. He does not hesitate to declare that he prefers his beer and ham sandwich to a state dinner, and that is a matter of taste, too, and as long as it is beer that has inspired him to write his songs, why let us drink to beer. By the way, his mother is a daughter of the Pschorr Braü owner, of Munich, and with the vats of Gambrinus within easy reach young Richard has no doubt imbibed a tendency to meet conditions in a manner a well bred Frenchman, Englishman or American would resent; but he does not mind. He goes on merrily composing and collecting royalties and other

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moneys for his remarkable output. Beethoven's table manners were said to have irritated the Austrian aristocracy; Handel was at times a boor. Richard Wagner made himself decidedly ungracious and exhibited many



NIKISCH.

disagreeable traits. His treatment of Tausig, who had made piano arrangements of Wagner operas as a labor of love, was actually infamous. He was rough and uncouth on many occasions, although he demanded consideration for himself at all times. On the other hand, Liszt, Mendelssohn, Weber, Meyerbeer, Halevy, Verdi, Thomas, Thalberg, Moscheles, Chopin, Schumann were not only well bred, but men with whom courtesy and gentility were a natural part of life, not merely their culture. And it is strange that a man of Wagner's character should have attempted to sit in judgment on many of these gentlemen, none of whom ever defaulted on a debt or a promise!

Richard Strauss, genius also, as is now admitted, has thereby certain privileges, but no one is ever privileged to break with good manners, the very basis of human intercourse. That Strauss is ungrateful is generally known, but, after all, it is his own affair and must be disposed of with his other liabilities. But bad manners, exhibiting petty envy toward a poor dancing woman trying to earn a living in underpaid Europe, at the same time when fortunes are pouring into his own treasury and when he could be generous, at least in spirit, that is a trait the polite world does not overlook, and it is, after all, the polite world that is paying tribute to Mr. Strauss. There is an unkind section of the musical world of Europe that is attributing Strauss'

well known stinginess—that is the word—to the influence of his wife, but that is just so much worse for him. I am quite sure that the ungrateful task of introducing his songs is sufficient to show that Mrs. Strauss has some force of mind—character, in other words. That many of these songs proved their worth may be credited to her besides the genius that created them, and for this reason alone nothing can be gained by those who are attempting a detour in Strauss' favor by charging his wife with an unworthy influence over him. After all, if he is lacking in those characteristics which distinguish a gentleman from a boor it is not her fault, as little as it is the fault of the daughter of the Pschorr Braü; that will have to stand against him solo and all alone. This incident with the dancer and the gradual and cumulative testimony of Europe proves that a little culture on Strauss' part would not be apt to affect the quality of his future compositions, just as the "Salome" subject was not exactly necessary as an addi-



GLAZOUNOW.

From a sketch by T. Scow.

tion to the modern pervert literature to illustrate the latest phases of his workmanship. It is about as nasty a topic as the diseased mind of man could have fallen upon in search for the monstrous and the hideous.

No Truth in It.

L'Echo de Paris published the following, which has been reprinted in English papers:

"MILAN, Monday, May 27.

"The announcement is made of the forthcoming appointment of Signor Tito Ricordi to the directorship of the Metropolitan Opera House, New York. Signor Ricordi has been in New York for some time, and his nomination was approved by the principal shareholders of the Opera. He will receive a yearly salary of \$50,000."

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This is the usual daily paper error. Mr. Tito Ricordi is in Paris and so is his American representative, Mr. Maxwell. To elect a successor to Mr. Conried requires a number of necessary steps. First of all he must be out of the place. He is not. He is the director of the Opera at the Metropolitan. Next, the trustees must meet and decide upon a successor. They have not met. They are distributed over Europe and America. Next, no one will be elected or appointed to Mr. Conried's place until there is a vacancy. There is none.

As no successor to Mr. Conried can be elected, appointed or selected at present, Mr. Ricordi's forthcoming announcement or an announcement that he has been appointed as director is at least premature. Whenever the time arrives for such an appointment, the announcement will, I assure the readers of this paper, not come from Milan. It will come directly from New York. The following are the candidates openly or quietly at work endeavoring to supersede Mr. Conried, who is by no means out of the directorship:

Messrs. Tito Ricordi (working like a beaver); Mr. Dippel (using all possible arguments); Mr. Ellis of Boston (quietly grubbing); Mr. Walter Damrosch (judiciously silent); Mr. Raoul Gunsbourg (deadly indifferent); Mr. Carré (utilizing Paris society influence); Mr. Jean de Reszké (perfectly innocent); Mr. —; there is the rub. I firmly believe that any one exhibiting a pernicious activity to secure the place will find himself very much disappointed. Up to the present moment and for some time to come Mr. Heinrich Conried continues as director of the Opera at the Metropolitan. There is not one word of truth in the aforementioned dispatch.

"Salome" Receipts.

The persons who produced "Salome" in Paris are out of money, as usual. But they are lucky. The receipts were 191,000 francs; the expenses were 196,000 francs. Loss, 5,000 francs. That is better than losing 50,000 francs. The bulk of the receipts outside of taxes, etc., went to a certain Mr. Richard Strauss. Good business man. But there will be no more "Salome" in Paris or France.

Hammerstein's Garden Party.

"Miss Mary Garden, the prima donna of the Opéra Comique," says the Paris Herald, "and who is to create the leading parts in the operas of the Opéra Comique school at the Manhattan Opera House in New York, yesterday invited Mr. Oscar Hammerstein, the director of the Manhattan Opera House, for an outing in her automobile, in company with her sister, Miss Garden."

"The party, passing through Versailles and nearing Boinville, was thrown violently against the curb, as the result of one of the wheels of the automobile breaking at the axle."

"Miss Mary Garden and Mr. Hammerstein sustained injuries which required the attention of a physician, but which are not expected to be of a serious character."

"The action of the 'chauffeur,' who prevented probably fatal results, by steering the automobile against the curb, was witnessed by a number of persons, and a crowd soon collected. Three passing tramps began to throw small stones at the 'chauffeur,' who at once engaged in a battle with them. The tramps then belabored the 'chauffeur' with empty bottles, inflicting serious wounds. They were arrested and will be arraigned before the magistrate tomorrow."

"This was the first time in his life that Mr. Hammerstein had taken a ride in an automobile. He says he prefers an ashcart—and alone."

The automobile was severely injured. If these accidents, many of them fatal or very serious, continue there will be trouble in other directions. As it is now, the rural pleasures of England are nearly a matter of the past, and France is becoming a prey of gasoline, dust, destruction and such danger that the usual means of locomotion cease to be considered safe. It may not be pleasant to view Mr. Hammerstein's ashcart as the possible substitute, but an injury to an ashcart is not, after all, so serious a matter as an injury to a poor automobile.

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BLUMENBERG.

REFLECTIONS

This is the usual daily paper error. Mr. Tito Ricordi is in Paris and so is his American representative, Mr. Maxwell. To elect a successor to Mr. Conried requires a number of necessary steps. First of all he must be out of the place. He is not. He is the director of the Opera at the Metropolitan. Next, the trustees must meet and decide upon a successor. They have not met. They are distributed over Europe and America. Next, no one will be elected or appointed to Mr. Conried's place until there is a vacancy. There is none.

As no successor to Mr. Conried can be elected, appointed or selected at present, Mr. Ricordi's forthcoming announcement or an announcement that he has been appointed as director is at least premature. Whenever the time arrives for such an appointment, the announcement will, I assure the readers of this paper, not come from Milan. It will come directly from New York. The following are the candidates openly or quietly at work endeavoring to supersede Mr. Conried, who is by no means out of the directorship:

Messrs. Tito Ricordi (working like a beaver); Mr. Dippel (using all possible arguments); Mr. Ellis of Boston (quietly grubbing); Mr. Walter Damrosch (judiciously silent); Mr. Raoul Gunsbourg (deadly indifferent); Mr. Carré (utilizing Paris society influence); Mr. Jean de Reszké (perfectly innocent); Mr. —; there is the rub. I firmly believe that any one exhibiting a pernicious activity to secure the place will find himself very much disappointed. Up to the present moment and for some time to come Mr. Heinrich Conried continues as director of the Opera at the Metropolitan. There is not one word of truth in the aforementioned dispatch.

"Salome" Receipts.

The persons who produced "Salome" in Paris are out of money, as usual. But they are lucky. The receipts were 191,000 francs; the expenses were 196,000 francs. Loss, 5,000 francs. That is better than losing 50,000 francs. The bulk of the receipts outside of taxes, etc., went to a certain Mr. Richard Strauss. Good business man. But there will be no more "Salome" in Paris or France.

Hammerstein's Garden Party.

"Miss Mary Garden, the prima donna of the Opéra Comique," says the Paris Herald, "and who is to create the leading parts in the operas of the Opéra Comique school at the Manhattan Opera House in New York, yesterday invited Mr. Oscar Hammerstein, the director of the Manhattan Opera House, for an outing in her automobile, in company with her sister, Miss Garden."

"The party, passing through Versailles and nearing Boinville, was thrown violently against the curb, as the result of one of the wheels of the automobile breaking at the axle."

"Miss Mary Garden and Mr. Hammerstein sustained injuries which required the attention of a physician, but which are not expected to be of a serious character."

"The action of the 'chauffeur,' who prevented probably fatal results, by steering the automobile against the curb, was witnessed by a number of persons, and a crowd soon collected. Three passing tramps began to throw small stones at the 'chauffeur,' who at once engaged in a battle with them. The tramps then belabored the 'chauffeur' with empty bottles, inflicting serious wounds. They were arrested and will be arraigned before the magistrate tomorrow."

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BLUMENBERG.

MUSIC IN HOLLAND.

THE HAGUE, June 1, 1907.

The important events of the second half of our music season in The Hague were few and far between, and therefore your correspondent has not been frequent of late in his letters from here.

In the operatic world the harvest was very meager. The Italians produced a new "Cavalleria Rusticana" by Monteleone, which will not supersede that of Mascagni. The French Opera did only "Freischütz" in the version of Berlioz, and Puccini's "Manon Lescaut." It is strange (or, perhaps, not so strange as it seems to be) that the Italians neglect the best works of their own school, old and new, and that the French do the same with the operas of their soil.

Among the orchestral novelties heard was a symphony by Paul Juon, who did not come up to the great expectations his former works had raised.

There was a commendable rivalry between the Amsterdam and The Hague orchestras in putting forward new compositions, great artists and leaders. Of the latter we had W. Kes, Weingartner, Gabriel Pierné, Stavenhagen, Colonne. At Amsterdam, Bruneau conducted a performance of his "Requiem" and Pierné his newest work for chorus, solo parts and orchestra, written specially for our local Royal Oratorio Society. The novelty was not so well received as Pierné's "Croisade des Enfants."

There were here also some concerts arranged by composers. The Dutchman Brucker Fock, whose lieder deserve attention; and the Frenchman Charles Tournon, who proved to be a gifted musician, still seeking to escape the restraint of the César Franck school, to which he belongs. Let me mention the performance of a "Flower Fairy Tale," which gave the young composer, Koeberg, the chance to write orchestral music of great beauty and variety. Pergolesi's "Serva padrona" was new here and proved to be a delicious little opera.

Dr. Neitzel, from Cologne, gave us a very fine conference about "Salome." Dr. Loewe, from Breslau, will perhaps produce the famous work of Strauss in this country next season.

Dr. J. DE JONG.

ANTON FOERSTER'S BERLIN SUCCESSES.

Anton Foerster's successes are always legitimate ends gained by just means. He works on steadily, modestly, unobtrusively, always "hitching his wagon to a star." His love for his chosen art is reverent, even as it is unchanging, and it is this spirit of striving to attain to the inner meaning, to the choicest secrets of the masters whose



ANTON FOERSTER.

works he interprets, that lends a unique charm to his performance. When artistic and musical feeling, comprehension and temperament, join forces with brilliant virtuoso technic, a great artist is not far to seek, and this is the

why and wherefore of Foerster's great popularity, of his unwavering advancement toward the ranks of the mighty.

Some selected press notices of his Berlin appearances in 1907 follow:

Mr. Foerster displayed his significant artistic superiority in works by Beethoven, Chopin and Liszt. The artist opened his program with two Beethoven sonatas, op. 27, Nos. 1 and 2, into which he entered with all the poetry of his reproductive art, especially the "Moonlight," which he played with such warmth of feeling and beauty of tone that he was overwhelmed with applause. A rare enjoyment was afforded by the Chopin group of pieces which followed; here again the beauty of tone and refinement of interpretation were quite unique. The prevailing characteristics of this performance are the ever beautiful tone which he produces and his complete mastery of the instrument. The extraordinary facility with which every technical difficulty was overcome compelled admiration, and his rendering of Liszt's "Legend of St. Francis Walking on the Waves" left no wish unfulfilled. Mr. Foerster was enthusiastically applauded at the end and was obliged to respond with encores.—Der Reichsanzeiger, Berlin, March 8, 1907.

In finish of style, Anton Foerster takes high rank. His technical achievements display much care, and it is almost superfluous to say that on this score not a single point to cavil at can be found. In power of expression, his playing shows tremendous improvement.—Neue Preuss (Kreuz) Zeitung, March 13, 1907.

His technic is perfected in every detail, his touch rich in modulation, his taste, as was evinced by his choice of program, distinguished.—Berliner Börsen-Zeitung, March 7, 1907.

As a triumph is to be recorded Anton Foerster's first recital of this season. The artist has brought his development of his youthful strength of genius to a ripe efficiency, which is to be perceived not only in his brilliant technic, but also in his musical comprehension.—Deutsche Zeitung, March 6, 1907.

Anton Foerster captivates by his artistic zeal and impressive technical ability.—Berliner Tageblatt, March 12, 1907.

This artist, who was already famous as a technical virtuoso, has yet added to his art by an increased refinement of touch and a variety of tone color. It was a joy to hear his rendering of Chopin's A flat polonaise, also the B flat major nocturne, with its many trills.—Die Post, March 10, 1907.

Beethoven's sonata, op. 27, No. 2, suited him splendidly and the artist was fascinating with his sure technic, decisive touch and his characteristic musical interpretation.—Berliner Morgenpost, March 8, 1907.

The superiority of Foerster's art has already been worthily acknowledged. It was again in evidence and appeared to the best advantage—again he understood perfectly how to bring forth the utmost power of expression from the instrument. Particularly full of strength and energy was his reading of Beethoven, in which he reached his artistic summit in the maestoso of sonata, op. 111. Of the other numbers, Schumann's "Vogel als Prophet" and Liszt's E major polonaise were exceedingly charming.—Der Reichsanzeiger, April 16, 1907.

He played the two sonatas of Beethoven, op. 27, with bravura and an impressive technic. With his magnificent, virile rendering of Chopin's A flat polonaise, the artist rose to the loftiest artistic heights. Mr. Foerster possesses the qualities which go to make up a great pianist. He has musical perception, a virtuoso technic, strength, rhythm and plasticity.—Volks-Zeitung, March 10, 1907.

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CELLO: Leo Halir. HARP: Julius Foth. HARMONY AND COMPOSITION: Otto Taubmann, Eduard Behm. OPERATIC CLASS: Georg Vollertun.

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24 LUITPOLD STR.,
BERLIN, W., May 25, 1907.

This is the season of music festivals in Germany. Unfortunately, the two most important, the meeting of the Allgemeiner Deutscher Musikverein and the Nether-Rhenish Festival, will occur at the same time, namely, from June 29 to July 2, the former at Dresden, the latter at Cologne. It was bad management on the part of the committees to have these dates clash, as many musicians and critics from all parts of Germany would have liked to attend both affairs.

The festival of the Allgemeiner Musikverein is the most important and the most interesting of all the many German spring festivals, because it purports to bring out and make known the most important new compositions of the year. It will be held at Dresden, as stated above, under the patronage of the Grand Duke of Saxe-Weimar, and with the assistance of the Dresden Royal Orchestra, which will be augmented to 120 men, under the leadership of Ernst von Schuch, and with the assistance of the Petri and Lewinger quartets, and singers, etc., from outside. The program will be as follows:

SATURDAY, JUNE 29 (MATINEE).

(First Chamber Music Concert.)

String Quartet, op. 25 (first performance).....August Reuss
Serenade, for Flute, Oboe, Clarinet, Horn, Bassoon, Contrabass,
Harp and String Quartet (first performance).....Bernhard Sekles
Piano Trio, op. 21.....Wilhelm Rhode

SATURDAY, JUNE 29 (EVENING).

Performance of Max Schilling's Opera, *Moloch*.

SUNDAY, JUNE 30 (MATINEE).

(Second Chamber Music Concert.)

String Quartet.....Arnold Schönberg
Piano Quartet, in B major, op. 7, for Violin, Clarinet, Cello
and Piano.....Hans Pogge
Songs, with Piano Accompaniment.....Courvoisier, Kienzl, Thuille

SUNDAY, JUNE 30 (EVENING).

Performance of Richard Strauss' "*Salome*."

MONDAY, JULY 1 (EVENING).

(First Orchestral Concert.)

Prelude and Fugue, for Orchestra.....E. N. von Reznicek
First Love, Song Cycle, for Solo Tenor and Orchestra, op.
28.....Ludwig Hess
Kaleidoscope, Original Theme and Variations, for Orchestra
op. 30 (first performance).....Heinr. G. Noren
Overture to *Christ-Erlöser*.....Hans Pfitzner
Loki's Ride, Ballad for High Voice.....Franz Moser
Ikarus, for Baritone and Orchestra.....Heinrich van Eyken
Symphonic Festival March.....Ludwig Thuille

TUESDAY, JULY 2 (EVENING).

(Second Orchestral Concert.)

Overture to a Dream, op. 45.....Georg Schumann
Two Songs, with Orchestral Accompaniment.....Karl Ehrenberg
Aus schwerer Stunde.
Lied der Sehnsucht.
Spring, a Song of Life and Combat, op. 8, Symphonic Poem,
for Orchestra.....Paul Scheinpflug
Symphonic Intermezzo, from the Opera *Riquet*.....Hans Sommer
Two Ballads, for Baritone and Orchestra, op. 18.....Julius Weisman
Symphonic Poem, *Mazepa*.....Franz Liszt

This program has by no means met with universal approval. The chief purpose of these festivals is to bring out important novelties, and many of these works are not novelties, having been heard before, while many of them are of little importance. Moreover, the production of the well known "*Salome*," which has been given at all the principal operas of Germany and is thoroughly familiar to everybody, is, to put it mildly, superfluous. But then, Richard the Mighty is president of the society—et voilà tout! On the other hand, such a distinguished composer as Hugo Kaun, whose string quartet won the greatest success of all the works performed at last year's festival at Essen, gets no hearing this year at all. In view of his great success last year and in view of his international importance as a composer, he should have been represented by an orchestral composition, but the ways of committees are often past finding out.

Tomorrow, at Eisenach, the special Bach Festival will begin, given for the purpose of dedicating a Bach Museum the house in which Johann Sebastian Bach was

born. A number of little known Bach compositions will be performed, besides well known works. In the Bach Museum can be seen for the first time the original oil paintings of three generations of Bachs—Johann Ambrosius, Johann Sebastian and Friedmund Bach. The festival will last three days.

The program of the eighty-fourth Nether-Rhenish Music Festival, which will be held in the Cologne Opera House, under the direction of Fritz Steinbach, will be as follows:

SATURDAY, JUNE 29.

Brandenburger Concerto, in G major.....J. S. Bach
Cantate, O Ewigkeit du Donnerwort.....J. S. Bach
Motet, for Eight Voice à Capella Choir, Singet dem Herrn.....
J. S. Bach
Overture to *Leonore*, No. 3.....Beethoven
Trio, for Soprano, Tenor, Bass and Orchestra.....Beethoven
Symphonic, No. 9.....Beethoven

SUNDAY, JUNE 30.

Variations on a Haydn Theme, for Orchestra.....Johannes Brahms
Rhapsody, for Contralto, Male Chorus and Orchestra.....Johannes Brahms
Piano Concerto, in D minor.....Johannes Brahms
Frederic Lamond.
Songs.....Johannes Brahms
Johannes Meschaert.
Festival and Memorial Text, for Eight Voices à Capella.....
Johannes Brahms
Symphony, in C minor, No. 1.....Johannes Brahms

MONDAY, JULY 1.

Overture to *Oberon*.....Weber
Violin Concerto.....Tchaikowsky
Mischa Elman.
Aria.....
Amy Castles.
Symphonic Poem, *Don Juan*.....Richard Strauss
Selected Parts from *Parsifal*.....Richard Wagner
Overture to *Meistersinger*.....Richard Wagner

The Omaha World News Herald of May 3 published an article on Joseph Gahn, the pianist, formerly of that



FELIX MOTTL.

city, now studying in Berlin, saying that he had been compelled to serve in the German army, with a prospect of continuing in the service of the Kaiser for two years to come. There is not a word of truth in this assertion. I am personally acquainted with Mr. Gahn and can testify that he is pursuing his studies here as hitherto, and has been in no way molested by the German authorities.

Dr. Otto Neitzel is translating into German Massenet's latest opera, "*Therese*," which will be produced at the Berlin Royal Opera next season.

That brilliant young American pianist, Myrtle Elvyn, conquers wherever she goes. She made her debut in London on May 7 and appeared again on the 15th, achieving on both occasions a pronounced success, both with the press and public. She has also played at the salon of Mrs. Ronalds, one of the leaders of London society, and as a result she has received many "at home" engagements.

Felix Mottl has come out of the Munich Theater scandal with colors flying. In the testimony it was shown that his record as conductor of the Royal Opera has been blameless, and Ernst von Possart said it would be a great pity were he to leave Munich as a result of the scandal. When he appeared at his conductor's desk for the first time after the trial, he was loudly cheered and overwhelmed with applause. Cries of "Don't leave Munich!" and "Stay with us!" sounded all over the house. ARTHUR M. ABELL.

Sergei Kussewitzky a Significant Addition to the World of Music.

A welcome newcomer on the concert platform is the gret contrabass as played by Sergei Kussewitzky. What wonders he performs on it! How he makes it sing—both joyful and sad strains; how he tells us stories of joy and hope! And again, with what delightful prowess fingers and bow combine, dancing a whirling waltz for his enraptured hearers! His power over the unwieldy instrument is endless; he completely bends it to his will, and as his will is a wise and genial one, the results justify the lavish praise bestowed by press and public.

Press notices follow:

At the concert given by Sergei Kussewitzky and Alexander Goldenweiser, both of Moscow, we had the rare spectacle and aural treat of witnessing an artist appear with the contrabass as solo instrument (i. e., it was carried on after him), and to hear him call from the gigantic violin, which overtopped him by a head, much more beautiful sounds and succession of tones than could ever have been deemed possible. With closed eyes it was quite easy to imagine oneself listening to a violoncello, but a grumbling tone from the deepest depths reminded one every now and then that a rumbling bass was being executed upon. I heard a self-composed concerto for contrabass, with piano accompaniment, which attracted specially in the andante. Herr Kussewitzky had ample occasion to refute the old view that the contrabass is incapable of elegant runs. Wholly at ease with the instrument, he could produce on it all results a cello is ordinarily capable of; he especially understands how to let it sing, softly and warmly, and partly in deliciously pure flageolet tones. These charming qualities were very noticeable in an intermezzo, by R. Glière, while his own "*Valse Miniature*" permitted him to distinguish himself by a swinging treatment of his ponderous instrument.—Leipzig, 1906.

The contrabass is a stranger in the concert room, and is only very rarely made the subject of virtuosal handling. Sergei Kussewitzky created a sensation last season by his tremendous art; this time he simply awoke frantic applause in the Bechstein Hall. His achievements on the contrabass are technical marvels. No kind of difficulties seem to exist for him. Handel's sonata, transcribed by Simandl; a theme with variations by Stein, and several smaller items, mostly originally written for the violoncello, formed the program.—Berliner Lokal Anzeiger, Berlin, December 1, 1903.

Ludwig Wüllner in Hamburg.

As everywhere, so in Hamburg, Ludwig Wüllner created a profound impression. He is equipped in a rare manner by means of his natural gifts, enhanced by a singularly liberal education, to meet the well nigh exorbitant demands which confront the portrayer of Wolf's songs.

The following criticism conveys some idea of the success which he attained:

Dr. Ludwig Wüllner gave his second ballad evening of the winter yesterday, the hall being absolutely sold out. His success was as thorough, as entire, as brilliant as before. Herr Conrad von Bos again acted as a perfect accompanist. This time it was necessary to be a champion in this art as well, for the whole evening was dedicated to one composer, and above all, to one who has never solely filled out an evening in Hamburg before. Nobody had had the courage to choose this composer, who is frequently feared by singer and audience, often dangerous to the public—Hugo Wolf. It is hardly Wolf's fault that he is so wrongly criticised. He demands not only a musical education of the very highest degree, but a penetrating literary and poetical understanding as well, truth of expression only, the words not to be an opportunity of showing off the music. Wüllner carried off the songs with all his eminent powers, with a fine sense of his own poetical feelings, strong passions and warm temperament and a dramatic fineness which was fascinating in every way. This evening proved Wüllner's capabilities; he stands today almost alone in his way. Nobody can serve Wolf with such comprehensive, musical and declamatory ableness as Wüllner alone. Wüllner had to give several repetitions and was not left in peace until he pacified the audience with numerous encores as well. His performance was excellent in every way—physically as well as mentally.—Neue Hamburger Zeitung, March 20, 1907.

Hugo Kaun's Harmony Classes.

Yielding to requests on all sides, Hugo Kaun, the famous composer, will start classes in harmony, counterpoint, orchestration, score playing and musical analysis at his private studio, Berlin, W., Habsburger Str. 13, beginning September 30. He will take four pupils in a class, which makes the fees for each one-quarter of the terms for private lessons. Mr. Kaun also accepts private pupils as hitherto, and will send prospectus on application.

A Hungarian opera called "*The First Sin*," by Zajic, was given in Agram recently in commemoration of the seventieth birthday of the composer.

The concerts which drew the largest audiences and won the most recognition in Munich this winter were those of the Kaim Orchestra (under the leadership of Schmevoigt). Spiering, Vecsey, Stavenhagen (who led a series of symphony concerts), Mascagni and Drechsel, who gave a concert of his own compositions. Among the chief orchestral works heard were Boche's "*Taormina*," Kaskel's orchestral "*Ballade*," Louis' "*Proteus*," Courvoisier's "*Olympian Spring*," Dukas' "*The Sorcerer's Apprentice*," d'Indy's second symphony, Busoni's "*Comedy Overture*," Bruckner's eighth symphony, Strauss' "*Heldenleben*," Franck's D minor symphony, Schillings' "*Hexenlied*," Bruckner's ninth symphony, and a number of Mascagni's selections, which the composer directed in person.

MUSIC ACROSS THE HUDSON.

Music is progressing in the Garden State. Many clubs in the pretty towns across the Hudson are studying and giving concerts that show commendable musical endeavor.

Arthur D. Woodruff recently conducted the first concert of the Choral Club, of Cranford, N. J. The concert was well attended, and the program won for Mr. Woodruff and the artists many congratulations from music lovers in the vicinity. "Hear My Prayer," by Mendelssohn; Bruch's "Fair Ellen," and a vocal arrangement of the Boccherini "Minuet," were especially admired. Hortense Smith, soprano, and Reinald Werrenrath, baritone, were the soloists. A string quartet, and Emily Rice, piano accompanist, added to the musical instruction of the evening.

May Vincent Whitney is a successful piano teacher in Plainfield. At her last pupils' recital William R. Searles, basso of St. Paul's Church, Newark, assisted in a program of fifteen numbers. All solos were played from memory. Miss Whitney's concert was given at the Park Club House, of Plainfield. Eighteen pupils participated in the presentation of music of classic and modern composers.

Mary L. Lockhart, of Jersey City Heights, has charge of the Frederic Mariner studios, in New York City, during Mr. Mariner's absence in Maine. Miss Lockhart gave a recital with her own pupils Friday evening of week before last, at the Mariner school. She has been highly successful with the younger students, and has been warmly commended by Mr. Mariner and other discerning masters.

Ada Adams, a Marchesi pupil, has a class of vocal pupils in Montclair, where they have a Bach Choir and a large colony of artistic and musical people.

Clara A. Korn and E. B. Kirscheidt played a number of works for two pianos at a concert in the Bethel Presbyterian Church, East Orange, a fortnight ago. The concert was for the benefit of the Sunday School Extension Fund. The pieces played by these artists included the overture to "Coriolan" (Beethoven), "Faust Overture" (Gounod), and two Hungarian dances, by Brahms. Horace J. Good-

win and Mrs. George W. Jones were the assisting vocalists, and Carl Magdalin performed the "Carmen Fantaisie," arranged for violin.

Mehans Give Closing Musicales.

John Dennis Mehan and Mrs. Mehan gave their closing musicale at their Carnegie Hall studios Monday evening, June 3. The artists presented were: Marie Louise Githens, soprano; Grace Munson, contralto; John Barnes Wells, tenor; Gwilym Miles, baritone, and Harry Nye Wieting, baritone. The assisting pupils included L. Isabel Irving, soprano; Helen Latham, contralto; Thomas Phillips, tenor, and John C. Wilcox, baritone. Florence Buckingham Adams and Lyman Wells Clary were the piano accompanists.

The fine program was applauded by a representative company of music lovers. The quartet, consisting of Miss Irving, Miss Latham, Mr. Phillips and Mr. Wilcox, opened the evening with Faning's "Daybreak." The remainder of the program follows: "Hear Me, Ye Winds and Waves," from "Scipio" (Handel), "I Am a Roamer" (Mendelssohn), Mr. Wieting; aria from "Aida," Miss Githens; aria from "L'Africaine," Mr. Wells; aria from "Rienzi," Miss Munson; "Hiawatha's Vision" (Coleridge-Taylor), Mr. Miles; "Spring Song" (Henschel), "Einen Sommer" (Schutt), "Twilight" (Massenet), "Chanson des Baiser" (Bemberg), Miss Githens; "Slumber Romance" (Gounod), "Down Among the Dead Men" (Hammond), "Ballad of the Bony Fiddler" (Hammond), Mr. Wieting; "Vergessen" (Franz), "Das Heidekind" (folksong), "Er Ist's" (Wolf), "Over the Heather" (German), Miss Munson; "Spring" (Ganz), "Hoffung" (folksong), "Im Wunderschönen Monat Mai" (Hammond), Mr. Wells; "Bitterolf" (Wolf), "Molly Malone" (Old Irish), "The Three Comrades" (Hermann), Mr. Miles; sextet from "Lucia," Miss Githens, Miss Munson, Mr. Wells, Mr. Phillips, Mr. Wilcox and Mr. Wieting.

The Mehan studios will remain closed until July 8, when the summer term begins.

American Institute Students' Recital.

The American Institute of Applied Music, Kate S. Chittenden 'dean, gave a students' recital Monday evening, May 27, embracing a variety of talent. Linda Chase opened the program with MacDowell's "Reverie" and Schumann's novelette in F major. Adelaide O'Brien sang several songs, including "Lungi dal Caro Bene," by Secchi, and was well received. Mrs. Robert Boville played Paderewski's polonaise. All showed progress. The rooms were well filled and the audience listened with pleasure to the piano, violin and voice.

INEZ BARBOUR AT TWO FESTIVALS.

Inez Barbour, the soprano, will be compelled to delay her vacation this summer to fill many engagements. She is an excellent illustration of the often heard comments of foreign artists who visit our shores, expressing their surprise at the readiness with which Americans recognize and applaud genuine artistic worth.

During the month of May she sang at festivals in Morgantown, W. Va., and Keene, N. H. Her press opinions are appended:

Inez Barbour, of New York, sang the soprano role, and the audience probably accorded her work the most hearty appreciation. Her expectant hearers were charmed with the first notes of her clear, sweet soprano, and awaited eagerly her parts throughout the oratorio. Her voice is wonderfully full and strong and trained to a degree that makes possible the attainment of perfect phrasing and full, rounded tones. It loses none of its natural sweetness in the highest notes and rings clear and true at all times.—Daily New Dominion, Morgantown, W. Va.

Inez Barbour did excellent work. Her "Hear Ye, Israel," was finely done and she was applauded to the echo. She has a soprano of high range and power. "Very successful" was the general dictum as far as Miss Barbour was concerned.—Athenaeum, Morgantown, W. Va.

Miss Barbour's voice is pleasing and of a quality at once pure and rich. She has command of the high notes which one would not at first look for, reaching and sustaining them easily. In her solo, "I Know That My Redeemer Liveth," she made a decidedly good impression, and the solo was one of the best of the evening.—Keene Evening Sentinel, May 24.

Miss Barbour sang "Wie nahte mir der Schlummer," from "Der Freischütz," by Weber, in a way that was heartily appreciated. She has a powerful voice and in this number it was at its best. She put more feeling into her work than was noticeable at the Thursday evening concert, and her reception was more enthusiastic. She responded to a loud call for a second selection, which was enjoyed quite as much as her program number.—Keene Evening Sentinel, May 25.

Oscar Gareissen for Rochester.

Oscar Gareissen has been summoned to Rochester, N. Y., for the summer, by his popularity as teacher of voice and as singer. Loving his Washington, D. C., and just established in a beautiful new studio there, his intentions were to pass the summer there in restful contemplation of his happy establishment. But among his enthusiastic pupils were those from the Rochester section. These constituted themselves a committee to get the singer to hold a summer class in that city. So the class already standing ready for teaching, thither Mr. Gareissen went June 10, to pass six weeks of teaching. Mr. Gareissen is an educator trained and enthusiastic, who knows how to teach as well as to sing, lecture and stimulate to correct music life.

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,
CABLE AND TELEGRAM ADDRESS, "DELMAREIDE,"
PARIS, May 27, 1907.

Adelina Patti has been heard once again in Paris, to the delight of a circle of select ones, friends and admirers fortunate enough to be invited to listen to the divine singing of the "diva." Jean de Reszké, that admirable artist, who is counted also among the successful professors of Paris, invited his friends to a never to be forgotten soirée Saturday last. In the little theater at his own residence he produced the "Barbiere di Siviglia" as it will never again be produced—as it cannot be produced—elsewhere.

Madame Patti, such a long time away from the theater, made a reappearance, and the public immediately welcomed her as if she had left the stage only the day before. She sang with the same virtuosity, the same superior skill and the same charm as during the time of her great triumphs. The audience, among whom the best in Paris was represented, made her repeated ovations, which for several minutes interrupted the orchestra. During the lesson scene Madame Patti was obliged to add extra numbers, when enormous floral pieces were brought upon the stage; besides the "Una voce poco fa," the "Voi ché sapete" and the Tosti "Serenata" were vociferously applauded. In the course of her professional career the artist has perhaps known more widespread success, but never has she sung before a more select assembly. Adelina Patti as Rosina was accompanied by first class artists. Almaviva was Signor Anselmi, a young tenor possessing every gift—a superb voice, consummate art, physical force and capacity to act. Figaro was Signor Ancona, whose performance was equal to the best in his career. Signor Pini Corsi made a merry and delightfully original Bartolo, while Edouard de Reszké, who played the part of Basilio, chose one of the most delightful roles of his repertoire, a role with an extraordinary amount of character in it. The small roles were taken by De Reszké pupils, Signorina Mafalda as Berta, Signor Binyon as Fiorello, and Signor Guardabassi in the part of an officer. Other pupils formed the chorus, the ladies including Signora Edwards, Le Fornia, Marcel, Stevens and Teyte; the men being Signori Behrens, Green, Hughes, Harris and Seagle. Signor A. Catherine made an excellent maestro concertatore. The mise-en-scène was skillful and the movement excellent; the scenery was attractive and the entire performance very spirited. That the little theater, however, should have been constructed without regard to ventilation proved to be a general surprise and not altogether comfortable.

As a hostess Mme. Jean de Reszké was most charming, and M. de Reszké delightful in welcoming the guests. But what a pity that nothing remains after such a soirée but the souvenir of a unique pleasure!

At the Opéra, "La Catalane," a new opera in four acts, book by MM. Ferrier and Tiercelin, with music by F. Le Borne, had its première on the 24th inst. The work will be discussed in next week's letter.

It is announced at the Opéra that M. Gailhard has engaged Caruso and Chaliapine for the beginning of next season. Commenting on this report, Pierre Veber, the well known critic, says: "He (M. Gailhard) takes all for himself; what does he leave for his successors? It makes the office of manager more difficult than it has been for himself. MM. Messager, Broussan and Lagarde have only one way of producing something new—let them engage French artists, who have not been exhausted abroad."

With deep sorrow the announcement is made of the sudden death of Edouard Mangin, the best known of the conductors of the Paris Opéra. The day before his death M. Mangin was about as usual. Early in the morning the servant returned to the room and found his master lying on the floor unconscious. M. Mangin was immediately carried to his bed, but all was useless—he was dead, struck down by an attack of congestion of the brain.

The life of the regretted chef d'orchestre may be summed up in a few words: Work, talent, artistic conscientiousness, honesty and devotion to his daily task. After brilliant studies at the Conservatoire, leaving which he carried off three first class prizes—piano, solfeggio and harmony—the deceased became a professor of the Paris schools, being chosen at the same time to be chef du chant at the Théâtre Lyrique. He fulfilled these functions till 1870, the epoch when he served in the army. When the war was over, M. Mangin accepted the post of chef d'or-

at the Opéra. Deceased was a chevalier of the Legion of Honor.

The funeral services were performed yesterday at the Church of Saint Augustin, attended by a crowd of mourners. Military honors were rendered at the house by a company of the Fifth Regiment of Infantry. A special carriage was required to transport the numerous wreaths and floral offerings. During the ceremony the orchestra and chorus of the Opéra, directed by Paul Vidal, performed the andante movement of Mendelssohn's Italian symphony, the "Misere mei" of Steenman, with M. Delmas as the soloist; fragments from the "Valkyrie" and the march from "Hamlet." The interment followed at the Père Lachaise.

Another case of sudden death is that of Madame Calvo de Picciotto, the pianist and singing teacher. Only the other day she was seen in excellent health at a drawing room musicale, and a day or two after she was dead, having passed away without suffering, caused by congestion, or, more correctly, a clot of blood on the brain. A short time ago her father died in a similar manner—without warning or speaking. Madame de Picciotto was of Italian parentage, and at the Paris Conservatoire she had won a first prize for piano playing when only twelve years old. Later she studied singing and for the stage, which, however, were given up when she married and devoted herself to vocal teaching. She was a splendid musician and had been successful in teaching. Had she been less modest and more willing to become known through publicity she could have been made celebrated as a teacher. Among public singers who had studied with Madame Picciotto at different times were Emma Eames, Suzanne Adams, Chauncey Moor, Minnie Tracey and others. The death of Madame Picciotto will be much regretted by all who knew her.

The last but one of this season's Students' Reunions was made attractive through the singing of Oscar Seagle, recently returned from an American concert tournee. With splendid voice and style this American baritone was heard in an aria from "Un Ballo in Maschera." Tchaikowsky's "Pilgrim Song" and the "Bussied" of Beethoven. Marie E. Ramzenberger gave great satisfaction with her singing of the "Gesang Weyla's," "Traum durch die Dämmerung," "Aus meinen grossen Schmerzen" and "En prière," by Wolf, Strauss, Franz and Fauré respectively. "Illumined Lives" formed the subject for a discourse to the students by the Rev. Dr. Shurtleff.

Mrs. Whitney-Hoff's last salon musicale offered an entire program by Raoul Pugno, who played beautifully a delightful selection of morceaux from the works of Bach, Handel, Scarlatti and Beethoven; a four part group of Chopin gems, and a mixed group by Schumann, Weber, Grieg, himself (Sérénade à la Lune), and the eleventh rhapsodie of Liszt. Among those present were: La Duchesse de Luynes, Comtesse Molitor, Comtesse de Noé, Madame Frederick Blumenthal, Mrs. Harjes, Madame Haviland, Mary Cassatt, Baronne de Graffenried, Madame Guilloux, Madame Peytel, Mlle. Coquelet, Baronne Schelking, Mlle. d'Usseaux, Madame Landowska, Mrs. King Clark, Mlle. Sassoni, Mrs. Younger, Miss Tracey, Count d'Usseaux, MM. Morellos, Holman-Black, Charles Foerster, etc.

Minnie Tracey gave an enjoyable tea-musical at her home for Emil Sjögren, the Swedish composer. The artists who took part in the program—which was devoted to the visiting composer's music—were Madame Roger-Miclos, in a suite for piano; the fourth sonata, for violin and piano, played by Georges Enesco with the composer; Charles W. Clark sang three of Sjögren's songs, accompanied by the author, and Miss Tracey was heard in three of his "Tannhäuser" songs and two Spanish lieder of his. Among the people present were: M. Lyon (Maison Pleyel), Léon Moreau, Marcel Chailley, René Chausarel, Jane Noria, Chauncey Moor, Madame Rey-Gaufrès, M. Kjellström, Dr. Gustave Richelot, M. and Madame Gaëffe, Mr. Holman-Black, Comtesse de May, Baronne de Fauville, Comtesse St. Brissan, Baronne Salvador, Baronne de Baye, Mrs. Lillie, Madame Noufflard, Charles Lee Gay, Fery

Programme

Il Barbiere di Siviglia
G. Rossini
Rosina
Signora Adelina Patti

—

<i>Il Conte d'Almaviva</i> Figaro Bartolo Basilio Berta Fiorello Un Ufficiale	<i>Sig. Anselmi</i> Ancona Pini Corsi Ed. de Reszké Sig. Mafalda Sig. Binyon Guardabassi
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Contadine
Signora Edwards, Le Fornia, Marcel, Stevens, Teyte

—

Contadini
Signori Behrens, Green, Hughes, Harris, Seagle

—

Maestro concertatore
Signor A. Catherine

chestre of the Lyons Grand Théâtre, and then with some friends he founded the Conservatoire, which later was made a branch of the Paris Conservatoire. In 1882 he was nominated as professor in the Paris institution. Here he distinguished himself from the first by his seriousness and the brilliancy of his teaching. He was called in 1887 to be chef de chant at the Opéra. In 1893 he took his place at the conductor's desk, and soon acquired the reputation of an excellent orchestral chief. Beloved by his musicians and artists, adored by his pupils, he realized in his life the ideal of the amiable and obliging man—always ready to render a service.

Edouard Mangin was born in Paris on December 7, 1837, hence he was in his seventieth year. The last work he conducted in public was "Tannhäuser," last Wednesday,

Bugeaud de l'Isle, Mrs. Charles W. Clark and many others.

Mr. and Mrs. King Clark will sail for America on the Kronprinz Wilhelm, July 3. They will stop in New York, at the Waldorf-Astoria, for several days, and then proceed to Chicago, where they expect to remain a month or more. On their way back Philadelphia and other places will be visited, returning to Paris about the 3d of September. Mr. Clark will reopen his studio September 16.

The Clarks have not visited America since their settlement in Paris some five or six years ago, when they came abroad on their wedding trip, and strangely enough, aboard the same ship and in the same stateroom they will now occupy going back.

Mrs. Marc A. Blumenberg's reception yesterday afternoon, the last for this season, was again a most delightful affair and was well attended by a distinguished gathering of musical people. The hostess, a happy combination of stately beauty and lovely grace, charmed all by her winsome manner. Musically the program was not so varied, perhaps, as at some of Mrs. Blumenberg's earlier musicales, but it was none the less an interesting and enjoyable treat to listen to the musicianly interpretation of César Franck's sonata for piano and violin, by the brothers César and Albert Géloso; Elise Kutschera's convincing and temperamental singing of "Elisabeth's Prayer" and "Dich theure Halle," with Arthur Nikisch presiding at the piano; and the delightful performance by Henri Casadesus and Sergei Kussewitzky of a sonata by Borghi for viola d'amore and the contrabasso. Among those present were: Mr. and Mrs. E. Winter, of Pittsburgh; Mr. and Mrs. Harold Bauer, Mr. and Mrs. Sergei Kussewitzky, Mr. and Mrs. Albert Géloso, Mr. and Mrs. César Géloso, Dr. and Mrs. Younger, Mr. and Mrs. Henri Casadesus, Madame Roger-Miclos, M. Bataille, Mrs. and Miss Sherman, Mr. and Mrs. King Clark, Mrs. and Miss Quatremain, Arthur Nikisch, Mr. and Mrs. Charles W. Clark, Mrs. H. Russell, Madame E. Kutschera, Miss Van Gelder, Mrs. F. G. Dossert, Miss Berg, Mrs. Eschanzier, Azélie Keyes, Mrs. Rider-Possart, Mrs. Baer, Mrs. Robert Hopkins, Alice Verlet, Mrs. Rollie Borden-Low, Mrs. Dargie, Mrs. Goodsell, S. B. Schlesinger, A. G. Mildenberg, Sigmund Beel, M. Chailley, Mr. Frey, Joshua Brown, Mr. Schwarz.

Grace Ewing, a pupil of King Clark, has left for London to fill a number of engagements. The first will be a recital given in conjunction with Armondo Lecomte, a baritone from Italy. This recital is under the patronage of Her Royal Highness Princess Louise, Duchess of Argyll, and will be given in Chesham Place.

Adolph Borschke, a talented Viennese pianist, who during the last two years has made Paris his home, has just returned here from a remarkably successful concert tournee in Australia and the United States. He will remain in the "Ville Lumière" for the present.

The copyright on Eugène Sue's works will expire next August. DEL.M.A.

Reed Miller in Verdi's "Requiem."

Reed Miller, the tenor, was one of the soloists at the recent performance of Verdi's "Requiem" in Allentown, Pa. The Allentown Call, in a report of the concert, referred as follows to Mr. Miller's voice:

Reed Miller was an admirable tenor, of the virile sort, the kind one like, with not a trace of effeminacy.

A new one act opera, entitled "The Eternal Fire," by Richard Wetz, was produced not long ago at Düsseldorf, and was generally conceded to be a most poetical text with an unusually melodious musical setting. In the same city, Woyrsch's oratorio, "Totentanz," had its local première, and was favorably received.

JANPOLSKI IN MICHIGAN.

Albert Janpolski's singing at recent concerts in Ann Arbor and Ypsilanti, Mich., attracted wide notice and secured for the singer some re-engagements. The following criticism is in addition to a budget published some weeks ago:

Novel and worth going miles to hear was the superb song recital given in Normal Hall, Thursday evening by Albert Janpolski, the wonderful Russian baritone, who presented a brilliant program in a manner that left little to be desired by lovers of genuine music. In the first place, a more pleasing personality than Janpolski's could not be imagined, and he possesses a voice of marvelous beauty of tone, powerful and rich, yet capable of the sweetest, most exquisite tones imaginable, as was shown in the favorite "Mainacht," the MacDowell "Long Ago, Sweetheart," with its haunting pathos, and Rubinstein's lovely "Good Night." The great arias were given with a breadth and power that were thoroughly satisfying. Handel's "Tyrannic Love," Dvorák's lovely "Babylon," and the Martini number being especially well sung. Several charming songs of Schubert revealed other fine qualities of Janpolski's voice and method, and the Tchaikowsky "Pilgrim's Song" was given a noble interpretation. The Russian folksongs, however, proved the feature of the program, so beautiful, so instinct with the real life and feeling of that singular people are the songs and so sympathetically were they sung that the hearers could understand without knowing the words.—The Ypsilantian.

Leonora Jackson Is Now Mrs. McLaughlin.

Master Cupid has been unusually active since the 1st of June. Leonora Jackson, the violinist, was among the musi-



MRS. MCLAUGHLIN, NEE LEONORA JACKSON.

cal brides. Miss Jackson was married June 4 to Michael L. McLaughlin, a real estate man of Brooklyn. It is reported that the bride has cancelled her concert engagements, for the bridal tour is to include a trip abroad. Mrs. Jackson-McLaughlin has had few appearances in New York since her debut here seven years ago.

Edward Strong's Tour.

From April to June, Edward Strong, the tenor, traveled from Nova Scotia to Oklahoma, a tour of four weeks, with the Chicago Symphony Orchestra, taking in many Western States. Both in Canada and the West he made many admirers, in attest of which we reproduce a few notices. He expects to pass the summer in Wisconsin and Minnesota. Some press notices follow:

Mr. Strong's magnificent voice was a delight. His tones were like an orchestral instrument in their musical quality. His selections were greatly enjoyed and his every appearance hailed with delight.—Halifax, Nova Scotia, Morning Herald.

Edward Strong, tenor, was a delight and a surprise. His was confessedly the best solo work of the festival. His voice, of rare tenor quality, and under complete control, did just what he wanted it to do, and fairly captivated the audience. Perhaps his best work was done in his beautiful rendition of "Onaway, Awake, Beloved," although at all times and everywhere he was heard with delight.—Wolfville, Nova Scotia, Acadian, May 3, 1907.

Mr. Strong possesses in a high degree the qualities of tone and penetration that mark the most gifted interpreters of oratorio.—Halifax Herald, April 27, 1907.

Without disparaging the efforts of others, the particular feature of the evening was the work of Edward Strong, the tenor. At the festival last year, Mr. Strong left the impression that his equal in tenor parts had never been heard here. His numerous contributions to last night's program added greatly to the esteem in which he is held in Newton, and enthused the audience to a degree seldom seen in this city. The audience seemingly could not hear him too much or too often. His first selection, "Che gelida manina," evoked applause that continued even after the singer had twice appeared and bowed his acknowledgments. * * * Mr. Strong finally appeared and sang most charmingly, "Wenn ich in deine Augen seh?" by Hammond. His next appearance on the program was in a group of three songs, each of which was a gem, thoroughly different in style. Although an encore was strenuously urged the singer did not reappear. To the delight of the audience, however, Mr. Strong was on the program for another group of songs, which included "Phyllis," by Young; "Our Life is Vain," by Clayton Johns, and "The Year's At the Spring," by Mrs. Beach. To many "Phyllis" appealed strongly as the most acceptable selection of the evening, and it certainly was exquisite in Mr. Strong's admirable voice, so clear and strong and perfectly controlled. To this group of songs Mr. Strong responded with an encore.—Republican, Newton, Kan., May 10, 1907.

Dates, Notices and Songs of Oley Speaks.

Oley Speaks, the basso-composer, sang at many concerts this spring. His bookings during May included: May 11, "Swan and Skylark," Columbus, Ohio; May 13, orchestral concert, in Columbus; May 21, "In a Persian Garden," Columbus, and May 22, song recital in Lancaster, Ohio. Some press notices of these concerts follow:

Mr. Speaks is always popular with his hearers. He was in excellent voice and all his numbers were well sung.—Lancaster, Ohio, Gazette, May 23, 1907.

Oley Speaks rendered a group of songs. He possesses a mellow baritone voice and sang with fine enunciation and finished style.—Mansfield, Ohio, Shield, May 11, 1907.

Oley Speaks declaimed the "Pagliacci" prologue with fine dramatic effect. He was in excellent voice and was warmly applauded.—Columbus, Ohio, Citizen, May 14, 1907.

Mr. Speaks, who had not been previously heard in this city, has a splendid voice of great range, and the clearness of his enunciation is one of the pleasing features of his singing.—Mansfield, Ohio, News, May 12, 1907.

Mr. Speaks' voice is of unusual quality and his singing is thoroughly artistic. The deep dramatic tones of the prologue gave full sway to his splendid musical equipment.—Ohio Sun, May 19, 1907.

Mr. Speaks has recently finished three songs. He used two lyrics by Frank L. Stanton—"A Song of Life" and "Never a Winter but Sang o' the May." The third setting is for the recitative and air, "By the Waters of Babylon," and is for both high and low voice.

More Lawson Notices.

Dr. Franklin Lawson sang recently in Norfolk, Va.; in Mount Vernon, N. Y., and in Manhattan. Some newspaper opinions follow:

"The Messiah," which was sung at Christ Episcopal Church, was of notable excellence, and the immense congregation greatly enjoyed the music throughout. The tenor solos of Dr. Franklin Lawson, of New York, were particularly fine.—Norfolk, Va., Ledger-Dispatch.

In Dr. Lawson and Mr. Croxton, Mr. Warren had male soloists of exceptional artistic caliber. Dr. Lawson sang the tenor parts in Elgar's "Light of Life" and Saint-Saëns' "Heavenly Declare," with purity and warmth of voice and sincere feeling.—Exchange.

Dr. Franklin Lawson, tenor, displays in his singing an excellent training, which has made him a real artist. His voice is smooth and he uses it with good judgment, as was shown in his rendering of "Ingemisco tanquam reus."—Mount Vernon, N. Y., Daily Argus.

Coming Tour of Albert Rosenthal.

Albert Rosenthal, the young California cellist, who has come under Loudon G. Charlton's management, has spent the last few years abroad, where his art attracted widespread notice. Rosenthal was a pupil of Hugo Becker, David Popper and Anton Hekking, all of whom prophesied a most brilliant career for him. In the musical centers of Europe he has elicited cordial praise from such noted critics as Otto Lessman and Dr. Carl Fuchs. Popper paid Rosenthal the following enthusiastic testimonial: "A very gifted young artist, he is already in possession of a well nigh infallible, enormous technic and a beautiful tone, and he plays musically. He will be an adornment to any concert."

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35 WEYMOUTH STREET, W.,
LONDON, May 29, 1907.

It was in the presence of Her Royal Highness Princess Christian, the Princesses Victoria and Louise of Schleswig-Holstein and a very crowded house that Madame Melba made her reappearance last Tuesday evening at Covent Garden, when she sang the part of Mimi in "La Boheme." Such a warm welcome as she received must have been very pleasing, and her singing was characterized by all the charm for which she is so famous. Countless calls after each act testified to the enjoyment of the audience and their pleasure at again seeing and hearing the great singer.

Wednesday evening was devoted to the second performance of "Meistersinger," when the royal box was again occupied, this time by the King, the Duke and Duchess of Connaught, Princess Patricia of Connaught, the Duchess of Albany and the Princess of Bentheim-Steinfurt. There was again a large audience present. Hempel, Tolli, Jörn, Geis, Beckstein and Van Rooy made up the same cast as at the previous performance.

"Madam Butterfly" on Thursday, "Lohengrin" on Friday, "Traviata" on Saturday (the latter opera drawing one of the largest audiences of the season), and "La Boheme" on Monday fill out the fourth week of the present season.

During the past winter David Bispham has been in London, and as usual with this well known singer, found his time fully occupied. At the time of the preparation and production of "The Vicar of Wakefield" he sang at many private musicales, for his services are always in demand by the leading hostesses of London. His own recitals have been among the most prominent and interesting of the musical events, his programs containing the best classical German and modern songs, interpreted in a masterful way, of interest alike to the student and the expert musician. In the larger orchestral concerts in which Bispham has taken part he has sung excerpts from the Wagner operas, as well as the best of the big standard baritone arias and songs. Among his engagements have been several concerts at Queen's Hall, the Sunday concerts, Albert Hall orchestral concerts, many chamber concerts, and also many other concerts and recitals in London, one of the most important ones being that of the Twelve o'Clocks, where he sang the "Dichterliebe." He was also a soloist at one of the concerts of the Royal Amateur Orchestral Society and at Liza Lehmann's concert recently, when "The Vicar of Wakefield" was sung in concert form. Bispham was one of the first who was asked to join the Van Dyk German opera season, which he did as soon as it was possible for him to find the time, and he was heard in his fine reading of Hunding and in his equally well known interpretation of the role of Wolfram. Had it not been for the unfortunate ending of that season, Bispham would have sung Kurwenal and Beckmesser, two parts in which he has achieved fame. He was invited to sing in the English performance of the "Ring" under Dr. Richter, but many previous engagements obliged him to decline. In the past few months Bispham also has sung at two of the famous classical song recitals at Baliol College, Oxford. In spite of his popularity here this season, Bispham will spend the coming winter in America, where engagements already are booking for him.

Francis Macmillen made his first appearance of the present season on Monday evening, at Queen's Hall, when an immense audience greeted him after his absence in America. His program began with Tartini's "Devil's Trill," contained a concerto by Sinding, five short pieces by Sinding, Brahms-Joachim, Dvorák, Schubert and Alberto Randegger, Jr., and ended with a concerto by Ernst. In addition, there were numerous encores, and several duets sung by the Misses Carbone, who assisted. Macmillen's great powers of execution seem to have developed into even broader lines than formerly and his playing was heartily applauded. He may be said to have had an ovation, for it was difficult to induce the audience to leave

the hall. His second recital is to take place at Queen's Hall on the afternoon of June 12, when he will be assisted by Madame Van Dyk. Mr. Hageman proved to be a sympathetic accompanist.

The recital by Sergei Kusnezsky attracted a large audience on Wednesday afternoon of last week, when this great player of the double bass made his first London appearance. His program contained two concertos—one by Handel, the other by Kusnezsky—and in the group of four solos that he played afterward there was another of his compositions, a humoresque, with pieces by Glière, Laska and Bottesini. There was but one opinion from those who listened to Kusnezsky's playing, and it was of the most enthusiastic kind. His success was phenomenal. Among those present were Mr. and Mrs. Godowsky, De Pachmann, Theodore Spiering, Myrtle Elvyn—all interested listeners. The accompaniments were played by Fritz Lindemann, who also played some solos by Bach, Scarlatti and Schumann.

A feature of the concert at Queen's Hall last week by the London Symphony Orchestra was the playing of Godowsky, who performed the piano part of the G major concerto, by Beethoven. Orchestral numbers by Brahms, Bach, Debussy and Tchaikowsky were also included in the program.



MELBA AS MIMI IN "LA BOHEME."

Two pupils of Sir George Power—Miss Palgrave-Turner and Hubert Bromilow—were heard in a song recital that proved of special interest, not only for the selections sung, but also from the manner in which they were done. Miss Palgrave-Turner's voice is a mezzo soprano of rich quality, which was displayed to advantage in her songs. Arthur Newstead was the piano soloist and O'Connor Morris played the accompaniments.

In her recital last week Olga Moskova Hildebrandt introduced an innovation—that of accompanying her songs with gestures, to give expression.

The "Empire Day" concert was a great success, with all parts of the empire represented by leading singers now living in London or present at the moment. It was said that one of the most interesting features of the program was the art of Edith Miller, who sang four French-Canadian songs.

At her orchestral concert on Saturday evening Mathilde Verne was heard in Schumann's piano concerto and afterward played his "Carneval." At this concert was also performed for the first time a song cycle by Arthur Somervell, entitled "James Lee's Wife," written for Marie Brema to whom it is dedicated. There are five songs in the cycle, the text consisting of poems by Robert Browning.

The recital by Edith von Voigtlander was one of the events last week that brought a large audience to hear this thirteen year old girl play, it being her first public appearance in London, although she had been heard at a private reception given for her at the Hotel Ritz, by Leslie Hibberd. This gifted child is a native of Weimar, where she began her studies, but went to Berlin at the recommendation of Joachim, and has since been under the instruction of Issay Barmas for the past three years. She has played with success in many of the large cities of

Germany and recently appeared at Ostend, where her playing caused a sensation, so that she was immediately engaged for four concerts in June. She did the entire program last Thursday evening—Mendelssohn, Beethoven, Chopin-Wilhelmj, Brahms-Joachim, Zarzkycki, Saint-Saëns and Bazzini being the composers represented. The young artist will be heard in another recital during the season.

German, French, Italian and English songs made up the program of Madame Kirkby-Lunn at her song recital on Saturday. There were some twenty or more songs, the only encore being given after "Maman, dites-moi," by Weckerlein, sung by request. There was much applause, particularly after the Brahms' "Rothe Rosen" and Sullivan's "Willow Song." Hamilton Harty, Percy Pitt and Georg Henschel were the other English composers represented.

Queen's Hall was so full on Saturday afternoon, when Mr. Backhaus gave his recital, that no other testimony was needed of the popularity of this young pianist, whose playing at any concert always evokes enthusiasm. On Saturday the important numbers of the program were the Beethoven sonata in C minor and Brahms' "Variations on a Theme by Paganini." This latter number, splendidly played, was easily the most prominent feature of the afternoon. Backhaus' playing of the twelve Chopin etudes was also of great musical interest, and the young pianist has certainly never done better work than at this latest recital.

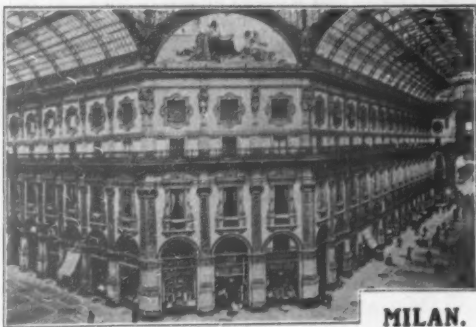
At her second recital Marie Novello added to the favorable impression that she made when she played last month. Miss Novello has studied not only with Leschetizky, but also with Madame Novello-Davies, and brings a fine equipment to her art. She possesses a good technic and style. Last Saturday evening her playing of Mendelssohn's concerto in G minor was greatly admired and enjoyed. Madame Davies accompanied her on a second piano. Afterward Miss Novello played Beethoven's sonata in G, receiving much applause from the audience. There were some songs by Marion Lloyd.

The musical and dramatic matinee that is to be given by Kitty Cheatham at Aeolian Hall has been set down for the 11th of June. The program is divided into three parts, with the names of many well known American and English composers from which the selections are taken. So many of the numbers are in manuscript, and so many have been written especially for Miss Cheatham, that the program becomes unique, a program impossible for any one else to produce, and therefore of greater interest. Since she arrived in London Miss Cheatham has been more than busy with engagements, for she found a large number already arranged when she came, and it has been a constant rush ever since. Her charming work is in great demand for private drawing rooms, and her large personal acquaintance in London gives her little leisure.

A young American violinist, Albany Ritchie, made his first appearance in London on Monday evening at a recital, when he was assisted by Vladimir Cernikoff at the piano. Ritchie played the "Scottish Fantasia" by Max Bruch, a caprice for violin by Guiraud and Saint-Saëns' concerto in B minor. Cernikoff played a group of solos by Tchaikowsky, Sinding, Debussy, Saint-Saëns and Rubinstein. Mr. Ritchie is a pupil of Ysaye and Sevcik and has appeared with success on the Continent.

Other musical events of the week have been: A first vocal recital by Lola Rally; a vocal recital by Delmar Williamson, assisted by Amy Simpson, Kathleen Broadwood, Florence Freeman, Amy Maynard, Ernest Pike, Charlton Keith and Grace May; a song and harp recital by Nora Meredith and Kathleen Purcell, with Dettmar Dressel and Gladys Roberts to assist; a vocal recital by Hedwig von Sanden, from Berlin; violin recital by Adolf Rebner; the second piano recital by Alice Ripper; third piano recital at the Guildhall School of Music; a concert by Edgar T. Evetts' pupils, Hilda Clatworthy, Ethel Maitland, Kitty Hughes, Josephine Peake, Violet Morgan, May Jelpke, Edith Fenn, George Neville, Herbert Whitmee, assisted by Harold Bonarius and a choir; a violin recital by Nico Polleldorff, with Eleanor Davis at the piano and Walter Wiltshire at the organ; a song and violin recital by Ethel Marsh and Ernest Groom, assisted by Marian Jay and Valerie Knoll; a recital by Una Hadwen, assisted by Frederic Keel and Miss Janotha; a violin and vocal recital by Beatrice Formby and Muriel Dawbarn; a concert by Rodolfa Lhombino, a Norwegian singer, and the Cherniavsky brothers; Fanny Puzi's annual concert, when she was assisted by Ben Davies, Madame Crossley, Amy Castles, Madame Conti, Arthur Winkworth, Signor Biletta, Mr. Lambelet, De Manby Sergison, Mr. Ganz, Mr. Bisaccia and Mr. Vannuccini; a viola and piano recital by Lionel Tertis and York Bowen, with Marcus Thomson as vocalist; an inaugural concert by a new regimental band, and a piano recital by Elinor Hodges.

A. T. KING.



MILAN.

MILAN, May 23, 1907.

The composer of the new opera, "Celeste," Mr. Pisano, is a pupil of Mascagni.

The Famiglia Artistica of Milan has taken the initiative for the foundation of an artistic institution of charity for painters, sculptors, architects, musicians and literary people.

On June 1 the National Opera Company will initiate its performances at the Teatro Nazionale, of Rome, with "Martha," then "Barber of Seville" and "Norma"—this last with Maria de Macchi as star.

Massenet's "Thais" is being given at the Teatro Allighieri, of Ravenna, with success.

Mascagni has been in town for a few days, stopping at the Grand Hotel, Milan.

The King of Siam, who has just arrived in Milan, is said to be fond of banjo and guitar playing. In Venice a serenade of about two hundred guitarists and banjoists was organized on a special gondola, which followed the King's gondola through the principal canals of the city, halting under the Rialto in order to let the King hear the marvelous acoustic effect, the instruments seeming to be rather a thousand than two hundred.

Maestro Lorenzo Filiasi, composer of "Manuel Menendez," of whom it was rumored that he was to enter a convent on account of the deep sorrow felt for the premature death of his fiancée, denies the report, saying he is intent on finishing his new opera, "Fior di Neve," which will be given at the Lirico in November.

For the important fall season the Comunale, of Bologna, has decided upon the following operas, "Salome" and "Falstaff." A third opera is to be selected later.

A comic opera, entitled "Giochino Rossini," will soon see the light of day—or rather, evening—here.

The Costanzi, of Rome, has decided to give "Salome," with Bellincioni (who created the part in Turin); "Othello," "Prophet" and "Maestri Cantori" will be some of the other operas of the repertory.

Franco Fano, D'Ormeville, Bergamini, Dellilier and several other agents have all flown to Paris and everybody knows why.

Tita Ruffo, declared by some to be the finest baritone voice on the stage today, has been negotiating for an American engagement. He is a pupil of Lelio Casini, who himself was a glorious baritone. His school counts several artists and promising pupils.

In Rome a roof garden will be inaugurated in June, with a variety program.

Maestro Sebastiano Breda has several promising pupils, mostly Russians.

At Villa Medici, Academy of France, in Rome, the annual musical examination has taken place. A young pupil, Aymé Kunk, seems to have carried the honors with his original work for piano and orchestra. The press declares this young man to be of great promise, as he has shown absolute genius in this fantasia. Louis Dumas and Victor Gallois were the other successful ones.

"Espiacione" is the title of a new opera just given with success at Turin, music by Mr. Ottolenghi.

At the Dal Verme, "La Figlia del Reggimento" was essayed by the Citta di Milano Company. The result was a failure, because there are no artists in that company who can sing such music.

A new theater has been opened by a good company of singers with "Mignon," in Bologna. It is called the Olympia. The stage and parterre are below the level of the street.

La Societa del Quartetto, of Bologna, gave recently the "Stabat Mater" of Rossini.

Florence also has its Society for Popular Concerts. Those of this season have been very successful, under the direction of young Alberto Bimboni.

The Liceo Marcello, of Venice, gave an orchestral concert under Tirindelli, playing also his "Leggenda Celesti," which had a great success.

All artists visiting Italy who have any throat or voice trouble should go to Dr. Arkel, specialist. He is as great an artist in his line as his wife is a teacher.

At Pisa "Otello" was coldly received. At Genoa "Don Pasquale" was revived with success. At Lucca "Fedora" was applauded after the uncertainties of a first night passed off. At Vicenza Mascagni's "L'Amico Fritz" fared badly. At this same theater, during the coming autumn season, Mascagni's "Iris" will be given.

Albert Mildenberg, of New York, is in town, making arrangements for the presentation of his opera, which may take place this coming fall. D. P.

New Songs.

Boosey & Co. have just put out four new songs composed by Fileteo Greco—"To Seraphina," "Prayer," "The Captive Heart" and "I Crave a Treasure." The compositions reveal graceful melodic fancy, musicianship of the most refined kind, and a thorough knowledge of effects liked by the singer and well within the exigencies of the average voice. The Greco songs are their own best recommendation, and a trial will be certain to end in their forming a permanent part of the purchaser's repertory.

Frederick E. Farrar's Mother Dead.

Emily Pond Farrar, wife of Joseph E. Farrar and mother of Frederick Emerson Farrar, the composer, of Nashville, Tenn., died at the Hotel Oxford, Boston, Mass., May 30, aged seventy years. Mrs. Farrar was a woman of ideal character, and her death is sincerely mourned by family and a wide circle of friends.

EAST LIVERPOOL, OHIO.—The Oratorio Chorus presented Cowen's "Rose Maiden" on the night of May 24, under the direction of Hugh F. Laughlin. The soloists were Mrs. W. Yeatman Griffith, Christine Miller, W. A. Earnest and W. Yeatman Griffith, with Goldie Weaver as piano accompanist, and J. Lawrence Err, organist. The officers of the chorus are Will L. Thompson, honorary president; Thomas H. Fisher, president; Sterling D. Carson, vice president; William A. Rhodes, Jr., secretary; Mary N. Baxter, treasurer, and Curt Bergner, librarian.

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FELIX FOX PRESS CRITICISMS.

The American pianist, Felix Fox, has played as soloist at many festivals and concerts, in addition to his recitals and chamber music engagements. The following criticisms refer to many appearances:

Felix Fox, pianist, assisted by the Hoffmann Quartet, gave the first of a series of chamber concerts yesterday afternoon at Steinert Hall. The program was as follows: Brahms' piano quintet, op. 34; solo pieces—first movement of Glazounoff's second piano sonata, E minor, op. 75; Gabriel Fauré's fourth impromptu, op. 9, and "Romance," op. 17, No. 3, Saint-Saëns' toccata (after fifth concerto); d'Indy's piano quartet, op. 7 (by request).

The impromptu by Fauré is a charming fancy, and the toccata of Saint-Saëns is an effective concert piece, one that is characteristic of the composer. Played brilliantly by Mr. Fox, it well deserved the hearty applause which followed the performance of the group of solo pieces. It may also be said that the concert gave continuous pleasure to the audience.—Boston Herald.

Every touch of subtle development (and the work is surcharged with intellectual devices) stood out clearly, and Mr. Fox deserves praise for not over forcing the piano. * * * Mr. Fox played his fourth impromptu, op. 9, with exquisite expression, and this work was also heard here for the first time.—Boston Advertiser.

Felix Fox gave the second of his chamber concerts yesterday afternoon at Steinert Hall. * * * Mr. Fox is known and esteemed here as a pianist of more than ordinary technical proficiency, one of serious aim and ambition. His programs are unconventional, and he has the courage to play unfamiliar pieces without undue thought of the manner in which they will be received by the hearers. * * *

The best characteristics of Mr. Fox's artistry were displayed yesterday: Clearness of touch, a certain quiet elegance, and an unostentatious fleetness of bravura passages. The pieces chosen by him yesterday made demands to which he could readily respond.—Boston Herald.

The freedom of the final movement shows a giant tugging at his fetters and we admired the spirit with which the two artists, Felix Fox and Willy Hess, gave this brilliant part. * * * They played the work with abundance of technic in the performance, but it was a full comprehension of its beauties. There was an seldom allowed to obscure the poetry of the composition. * * * Mr. Fox played both numbers brilliantly and with the freedom which their character demanded. His performance of the first, in F sharp minor, was especially effective. He was recalled over and over again, and finally granted an encore. The concert was the most successful of the series thus far, and a very large audience was in attendance.—Boston Advertiser.

Felix Fox, assisted by Mary Vincent Pratt, pianist, gave his fourth and last chamber concert yesterday afternoon in Steinert Hall. Mr. Fox is a pianist of serious aims and purposes. He acquaints his audience with modern compositions.

Mr. Fox played with more warmth and breadth than we are accustomed to associate with his performance, which on several occasions has been distinguished chiefly by brilliance. Yesterday he was often poetic, as in the pieces by Ravel and Liszt, and his interpretation of MacDowell's sonata was not without the heroically tragic spirit. It is to be hoped that Mr. Fox will give a series of concerts next season.—Boston Herald.

In these chamber recitals Mr. Fox has clearly shown that he is steadily advancing in his interpretative powers. He always manages to present the salient points of any work that he plays, and one never feels that he is struggling with something too powerful for his technic. His intelligence and evident zeal deserve recognition while his tact in the difficult art of program making ought to be enthusiastically recorded.—Boston Advertiser.

The music played at his (Felix Fox's) concerts has been intrinsically interesting; it has been music that the curious about it were unlikely to hear elsewhere. There ought to be a place for such intimate and unusual chamber music even among all our crowding and more showy musical activities, and by every sign Mr. Fox has begun to interest the particular public that is able to maintain them.—Boston Transcript.

In Steinert Hall last evening, Felix Fox, with the assistance of the Hoffman String Quartet, offered a program and a performance of chamber music of which he might well feel proud. Mr. Fox played with more composure and a greater amount of emotion than ever before here. Of more consequence in a way was the first performance of the Arensky quintet. Mr. Fox played exceedingly well, warmly and vigorously, but without disturbing the balance of the ensemble.—Boston Transcript.

Miss McCarthy and Mr. Fox played Beethoven's C minor sonata, for piano and violin. Mr. Fox lent good service in the Beethoven sonata, keeping his place in the ensemble admirably, but still playing with intelligence and interestingly.—Boston Transcript.

Felix Fox, assisted by the Hoffman String Quartet, gave a chamber concert in Steinert Hall last evening. * * * Mr. Fox was again eminently successful with the piece by Chevillard, which he produced here some time ago.

Mr. Fox played admirably in ensemble as well as in solo work. It is to be hoped that he will bring out other modern works.—Boston Herald.

Mr. Fox played a group of piano solos by American composers. These compositions played last night certainly suggest a lofty standard, combining, as they do, mastery of form, skill in writing for the piano, a thoroughly modern musical idiom, and decided poetic imaginativeness. Mr. Fox played them in his finest style, doing the best solo work he has ever done here. At the last came the César Franck quintet, for piano and strings. Again yesterday the work left an impression of wondrous serene beauty. Mr. Fox played admirably, with delicate appreciation of the mystical beauty of César Franck's music.—Boston Transcript.

The efforts of Felix Fox contributed much toward the artistic success of the recital, for he was admirable in the sonata, and in his solo numbers he showed his usual technical and artistic abilities that have put him in the front rank among the younger generation of pianists.—Boston Post.

Mr. Fox has the faculty of making most interesting programs, three of the numbers being heard probably for the first time. Mr. Fox played admirably.—Boston Post.

Felix Fox gave a piano recital yesterday afternoon in Steinert

Rosenthal's variations were played by Mr. Fox with stupendous technical mastery, endurance and dash that created great enthusiasm. It was a glorious piece of pianism.—Boston Post.

Felix Fox plays with the authority and skill conferred only by great natural talent ripened by years of study and success. His is a fine technic, a crisp, light touch, an artistic temperament.—Bangor, Me., News.

Felix Fox is recognized as one of the country's greatest pianists. The audience was enraptured.—Bangor, Me., Daily Commercial.

The third artists' recital of the Woman's Music Club brought out a very large audience. Mr. Fox left an excellent impression. He has brilliant, excellent technic and the soul of an artist.—Columbus, Ohio, Press Post.

Mr. Fox was the principal soloist of the afternoon concert. His breadth of general training showed to excellent advantage in his solo work, and it is doubtful if any one out of the number of pianists who have played at former festivals has left a more pleasing and permanent impression than that created by Felix Fox in the Grieg concerto yesterday.—Portland, Me., Daily Press.

Felix Fox is undoubtedly the most brilliant pianist who has appeared at the festival. His performance marked him a musician, and a master of technic.—Bangor, Me., Commercial.

The program included the only appearance of Felix Fox, whose playing was characterized by a big technic, virtuoso caliber, and fine expression.—Lewiston, Me., Journal.

Mr. Fox is a thoroughly conscientious musician. At the end of the concerto the artist was applauded to the echo and had many times to return to the stage in acknowledgment of the vociferous applause.—Manchester, N. H., Mirror and American.

Mr. Fox won admirers with every touch of the keys. His work throughout was of an exceptionally high order and was a distinct addition to the festival program.—Manchester, N. H., Union.

The concert marked the only appearance of Felix Fox, the pianist. He played the concerto with the soulful expression of the artist. His ability is unquestioned. He plays with consummate skill and entirely without affectation.—Burlington, Vt., News.

Mr. Fox proved equal to all demands. He exhibited especial purity and tenderness of touch in the cantabile solo theme. With the majestic Liszt diversions and thunderous runs his fingering was admirable, and the clearness of the production throughout proved an agreeable feature. After an allegro full of daring figures, a charming adagio challenged admiration. But the animated and martial finale brought the audience to a realization of the pianist's talent, and he delivered it with incisive effect.—Hartford, Conn., Times.

At the very outset the pianist established sympathetic relations with his audience by his rendition of Mendelssohn's prelude and fugue in E minor. This was followed by Beethoven's "Sonata Pathétique," the deep beauty and feeling of which were admirably interpreted. But it was in the Chopin numbers, of which there were four, that Mr. Fox was heard at his best. His brilliant rendering of the waltz, in A flat, won him an ovation.—Philadelphia Public Ledger.

* * * Felix Fox is a finished artist of the romantic type. He played with fine spirit, and his brilliant virtuosity was delightful to listen to.—Philadelphia Item.

The soloist of the evening was Felix Fox, in the Grieg concerto. He plays with color and his touch conveys to his audience a bewitching conception of the composition. He plays with brilliancy of execution.—Allentown, Pa., News and Chronicle.

Mr. Fox verified all that the press of the country has said of him and more than demonstrated his great ability as a pianist. All the numbers were exquisitely played.—Delaware, Ohio, Journal-Herald.

Felix Fox, the pianist of the festival, chose the A minor concerto by Grieg. Mr. Fox's playing of the work was thoroughly artistic. His technic is exceedingly fluent, his scales and arpeggios clean cut and his tone remarkably deep and pure.—Spartanburg, S. C., Herald.

Mr. Fox evinced a remarkable technic, and his skill as a pianist was accepted by the audience after the rendition of only a few measures of the concerto.—Spartanburg, S. C., Journal.

He more than eclipsed his former success. All of his numbers were given with the utmost brilliancy. His singing quality of tone was much admired in the Chopin numbers.—Spartanburg, S. C., Herald.

Mr. Fox displayed a marvelous technic. His playing was characterized by delicacy of touch and fine musical feeling.—Nashville, Tenn., American.

Felix Fox's playing was that of the great artist.—Macon, Ga., Telegraph.

Felix Fox showed himself to be a marvelous pianist.—Rome, Ga., Tribune.

Mr. Fox's playing of the Rubinstein concerto was the event of the evening.—Savannah, Ga., News.



FELIX FOX.

Hall. The program was as follows: Chopin's sonata in B minor; H. F. Gilbert's "A Verlaine Mood"; Alpheraky's "Levantine Serenade"; Gabriel Fauré's third impromptu, Rosenthal's variations on an original theme, an adagio by Bach, transcribed by Philipp; Widor's "Volklied" and Chabrier's "Bourrée Fantastique."

Mr. Fox gave a brilliant performance of Rosenthal's variations, and he well deserved the recall. Mr. Fox has made long strides in his art since he returned from Europe. He has gained in mellowness of tone and in long sustained passages of song; he has added to his equipment of tonal gradations; he is plausibly emotional at times.—Boston Herald.

Steinert Hall was crowded yesterday afternoon, and the interesting program and the excellence of the performance deserved the compliment. In the first movement of the Chopin sonata, B minor, we found Mr. Fox at his best. The hub of the program was Rosenthal's variations on an original theme. Every difficulty of technic was there and was bravely conquered. Mr. Fox aroused great enthusiasm and won three recalls.—Boston Advertiser.

Last night Mr. Fox showed gratifying progress in emotional interpretation. As before, he was brilliant. His playing of Liszt's sonata was thoughtful, and the melodic vein of the composer was sung with sustained feeling.—Boston Journal.

Mr. Fox can always be counted on for an original program. Of most consequence was the work by César Franck. Mr. Fox did his best work here, playing very beautifully, with a keen sense of proportion, breadth, delicacy and authority.—Boston Evening Transcript.

MUSICAL EDUCATION.

The Classical School for Girls, at 2042 Fifth avenue, directed by Helen Scoville, had a charming commencement program, in which music held a part. The school chorus, Adele Laeis Baldwin soloist, sang "List the Cherubic Host," by Gaul; Franz Kaltenborn played the De Beriot violin concerto in G major; the trio, "Lift Thine Eyes," from "Elijah," was given by Pauline Bradley, Wilhelmina Fitger and Leora Jones. The other musical numbers included a processional hymn, a "Gloria in Excelsis" and Stainer's "Sevenfold Amen," at the closing. The Rev. Dr. Charles H. Tyndall made the address and the Rev. George R. Vandewater the prayer. There were seventeen graduates, representing Texas, Minnesota, Georgia, New York State and New York City.

Music at Mrs. Charles Huntington Gardner's school, 607 Fifth avenue, was under the direction of Mrs. Clifford E. Williams (vocal), Perlee V. Jervis (piano), and Lillian Robertson, accompanist. The commencement address was made by Col. Norris G. Osborne, of New Haven. The diplomas were presented by the Rev. Dr. James D. Burrell. The "Bridal Chorus," from "Lohengrin," was sung by twelve young ladies. Six of these also sang the sextet, "Hearts Light as Air," by Weckerlein. Louise E. Cheatham sang "Beloved, It Is Morn," by Aylard, and "Valse Song," by Puccini; Claire Madeline Haviland played a Moszkowski valse; Marie Irene Hess played "Salut à Pesth," by Kowalski. Miss Haviland is a pupil of Alice Fowler. Miss Hess, of Missouri, Misses Cheatham and Caldwell, of Texas, Miss Pope, of Georgia, and Miss Quenel, of New York State, are members of both piano and vocal classes. There were eleven graduates. Mr. Jervis has been twelve years in the school as piano teacher and director. Mrs. Clifford Williams, a pupil of Sbriglia, Paris, who has been head of the vocal department five years, has a large vocal class in her residence-studio, Central Park West.

The Bangs-Whiton School had a students' musicale, a

students' tea and a students' reception on separate dates. Marguerite Upcraft has charge of the piano department. Eight pupils played. Miss Upcraft is a pupil of Wager Swayne, of Paris. Her accompaniments are exceptional and her guidance of pupils is invaluable, owing to her high standards and culture. She was piano director in the St. Albans School, in Washington, D. C., when that school was directed by the Misses Bangs and Whiton, and on one occasion, when President Roosevelt was present, she had special applause. Previous articles have indicated the high ideals of this school. Oscar Saenger is in charge of the vocal department.

A musicale was recently given at St. Margaret's School, in West Fifty-fourth street, when three pianists and a soprano of the school united in a program of Debussy's compositions. Jean Sinclair, Nellie M. Treat and Ida Bremen were the pianists and Emma L. Gates the singer. Victor Harris is the vocal instructor and Eugene Heffley teacher of piano. Some time ago Miss Treat gave a recital at the school, with Miss Sinclair at the second piano. The list of works included MacDowell's second concerto, that composer's "Norwegian" sonata, and other pieces by Schytte, Reger and Phillip. Eleanor P. Reynolds, contralto, added songs by Strauss, MacDowell, Beach and Von Fielitz.

The Semple School, at 15 West Eighty-sixth street, gave an interesting program, in which a Shakespearean play divided attention with the music. Five young ladies sang a song by Whitney Coombs, of Philadelphia, "In the Dark, in the Dew." Other musical numbers were the Bach "Meditation," "Should He Upbraid," by Bishop, and Jessie Woodbridge sang "An April Birthday," by Landon Ronald. Besides Miss Woodbridge, those taking part in the musical numbers were Emma Kothe, Mildred Cary, Ethel and Mildred Gully, Iris Thompson, Elizabeth Townsend, Marie Moreno, Lucille Hardy, Charlotte van Arsdale, Mary Harris and Mary Ford.

A new and advanced department will be included in this summer's work by the American Institute of Normal Methods, which is to hold sessions at the New England Conservatory of Music, Boston, Mass., from July 9 to 26, inclusive. The new feature will be a course in "Musical Appreciation," covering instruction in the principal musical forms, their development, an acquaintance with the lives of the best composers, criticism and lectures. Leo R. Lewis, composer and professor of music at Tufts College, will be in charge.

The Theodore Thomas Orchestra, of Chicago, with the Choral Club, of South Bend, Ind., gave a three days' music festival in South Bend last month. The soloists were: Corinne Rider-Kelsey, Janet Spencer, Edward Johnson, Herbert Witherspoon, Bruno Steindel, Orville Barker and Louis Elbel. Frederick A. Stock conducted the orchestra. The program of the first concert enlisted the support of the South Bend High School Chorus, the Male Chorus, the Choral Club and Helen Brown, soprano, and Orville Barker, violinist, of the orchestra. The Male Chorus was directed by Milton Griffith, the High School Chorus by Effie E. Harmon, supervisor of music in South Bend. The school children gave Gaul's "The Singers," "The Magic of Spring," by Von Weinzierl; selections from Gaul's "Joan of Arc" and "The Miller's Wooing," by Faning. A symphony concert, Coleridge-Taylor's "Hiawatha," Sullivan's "Golden Legend," with much other good music, vocal and instrumental, were on the other programs. A previous concert had been given by the High School, including work by the school's own orchestra of sixteen members. The "Joan of Arc" selections, "The Miller's Wooing," "The Forge," by Rodney, with a vocal solo by one of the girls, were given, and by the orchestra four numbers; also a De Beriot "Scene de Ballet" by one of the orchestra. This last was given in the Opera House, and was directed by the music supervisor, Effie Harmon, Professor Frank directing the school orchestra.

The May Festival of three concerts at Kokomo, Ind., by the Oratorio Society, was directed by William E. Rauch, the school music supervisor of that place, the Chicago Symphony Orchestra, conducted by Alexander von Fielitz, supporting. The soloists were Marie Zimmermann, E. C. Towne, Frederic Martin, Elaine de Sellem and Edward

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CHAUTAUQUA MUSIC



	<p>ELLISON VAN HOOSE ELLISON VAN HOOSE, who is one of the heads of the Vocal Department, is one of the noted concert singers of the world. In addition to his teaching, this distinguished tenor will be heard at recitals and concerts during the season.</p>	<p>PEARL BENEDICT PEARL BENEDICT, contralto, is a successful New York choir singer. She has been especially engaged for the oratorio performances in July—"The Messiah," "Stabat Mater," "Moses in Egypt," "Light of Life," and Saint-Saëns' "Thirteenth Psalm," also, "Aida" in concert form.</p>	
	<p>CECIL JAMES CECIL JAMES is a young American tenor, with a flexible, well schooled voice. He has appeared at many concerts and will be one of the soloists of the Chautauqua season.</p>	<p>FREDERICK GUNTHER FREDERICK GUNTHER, baritone, is a member of the Metropolitan Opera House Company. During the last season he was also heard at several New York concerts. Mr. Gunther will be a soloist at some of the principal concerts at the Auditorium.</p>	
	<p>FRANK CROXTON FRANK CROXTON, the basso, is also one of the heads of the Vocal Department. He will be a soloist at the oratorio performances, and appear in joint recitals with Mr. Van Hoose.</p>	<p>ALFRED HALLAM ALFRED HALLAM, the Director of Music at Chautauqua, has had a wide experience as organizer and conductor. His home is at Mount Vernon, N. Y., where he is highly esteemed as a citizen and musical educator.</p>	
	<p>C. F. CROXTON C. F. CROXTON, father of Frank Croxton, is supervisor of public schools in the South, and he and Mr. Hallam will direct the public school music during the summer's session.</p>	<p>REINALD WERRENATH REINALD WERRENATH, baritone, is a singer of excellent training who is rapidly making fame. His voice is agreeable and his stage presence attractive. He will be heard at Chautauqua as a soloist.</p>	

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Strong, vocal, with Johannes Miersch, violinist; Franz Wagner, cellist, and E. Renaud, pianist. "Elijah" and "Hiawatha" were on the programs. Herr Miersch, who is in the Conservatory of Music at Indianapolis, played a Bruch concerto and a Vieuxtemps selection. Mr. Renaud played numbers by Schumann, Sgambati, Hummstein, Beethoven, Chopin and Godard. E. C. Towne, who had a group of song compositions on the program, was tenor soloist of the Oratorio Society, Mr. Rauch conducting. The remarkable musical activity of this Indiana town is wholly due to the accomplishments and energy of the public school music supervisor. Mr. Rauch is now also director of a Kokomo Chautauqua from July 14 to 21.

Ralph L. Baldwin, of Hartford, who is one of the directors of the Institute of Music Pedagogy in Northampton, Mass., is another of those wonderful supervisors of music who has aroused the entire section in which he lives upon the subject of music. His programs of church choir work, high school and elementary music work, concerts and recitals, and choral and oratorio work are of the highest standard, his activity tremendous.

The Institute of Pedagogy will open July 8. Under Mr. Baldwin's direction, the choir of the Hartford High School recently gave Gade's "Crusaders," with Grace Preston Taylor, T. W. Sturgeon and Albert Brown as soloists, and Fanny Gladding, a graduate of the school, at the piano. As first part of the program the audience heard compositions by Grieg, Schumann, Loewe and Nevin.

W. Otto Miessner, a young supervisor of Connorsville, Ind., directed the performance of one of his cantatas, "Queen of the May," words by Ida Helphenstine. Another work, "The Resurrection," was given earlier by the church choir of which Mr. Miessner is the leader.

To Study With Madame Von Klenner.

Ellen J. Siddall, director of the vocal department of the Female College, at Meridian, Miss., has arrived in New York, accompanied by a number of her pupils and two assistant teachers. The party will join Madame von Klenner at the Von Klenner Summer School at Point Chautauqua, N. Y., July 1, for a period of advanced study with the widely known vocal instructor. Louise Siddall, director of vocal music at the Statesville (N. C.) College, with five of her pupils, are also to be enrolled as students at the Von Klenner School during July and August.

MATJA VON NIESSEN-STONE'S ART.

Matja von Niessen-Stone, the contralto, who is now abroad, will return to New York in the autumn to resume her teaching and concert engagements. The critics in this country and Germany have declared that the art of this singer is exceptional. Since her first recital at Mendelssohn Hall last season, Madame von Niessen-Stone has



MATJA VON NIESSEN-STONE.

appeared at many concerts and musicales. Her programs are models of scholarship, made up as they are of songs in all the modern languages as well as arias from all the best lyric schools. Some criticisms from the New York daily papers are here reproduced:

The singer gave song lovers a program which stimulated thought and piqued curiosity. It was not conventional or threadbare. It offered that which is always desirable—an opportunity to test the capacity of the singer from a technical point of view—and also a test of her taste and her understanding of the whole wide field of song literature.—New York Tribune.

It was a program that bespoke an altogether unusual knowledge of the literature of song, and a disposition to avoid the conventionalities of program making. She has a gift of real interpretation, an

intelligence and a musical feeling that compel admiration of much that she does and that give her song singing a value independent of what beauty of tone and finish of vocal technic could impart.—New York Times.

The entertainment was chiefly notable for its demonstration of what can be done in the way of preparing in these times a program wholly interesting and refreshing. For this Mme. von Niessen-Stone deserves the thanks of music lovers.—New York Sun.

The singer displayed a contralto voice of warmth and much cultivation and interpretative powers of a rare sort.—New York Herald.

Mme. von Niessen-Stone deserves praise for presenting a remarkably fresh and interesting program, ranging from Alessandro Scarlatti to Hugo Wolf.—New York Globe.

Her voice is a well trained mezzo and she has intelligent interpretation and strong dramatic feeling.—New York Evening Telegram.

Mme. Matja von Niessen-Stone, a newcomer last night, met her first New York audience more than half way with a scholarly research of the art song repertory which recalled the famous programs of Sembsich, Lilli Lehmann and Blanche Marchesi. She sang in five languages. In Russian she gave the Tschakowsky song, oftener heard here as the original German of Goethe's "Nur wer die Sehnsucht kennt." Her low, even tones were admirable in C. V. Stanford's English lullaby, "I'll Rock You to Rest," and in Lalo's French lament of "The Slave," which was redemanded.—New York Evening Sun.

Sears Organ Recital in Pennsylvania.

S. Wesley Sears, the organist and choirmaster of St. Clement's Church, Philadelphia, recently gave a series of interesting organ recitals in Lewistown and Doylestown, Pa. The recital in Lewistown was given at the Methodist Episcopal Church, and the program included the march from "Aida"; a berceuse, by Delbruc; melody in D flat, Salomé; fugue in G minor, Bach; "Andante Cantabile," Widor; offertory, Batiste; "Pilgrim's Chorus," Wagner-Liszt; "Cantilena," Dubois, and overture to "Poet and Peasant," Von Suppe. Vocal numbers were given by Katherine Russell, Mrs. George T. Hawke and the Messrs. Hartzel, Jones, Sills and Pike.

The concert in Doylestown was under the auspices of the First Baptist Church. Henry Hotz, basso, assisted in a program of music from the best masters.

Felix Berber, the famous violinist, will leave the Munich Conservatory next September, and devote his entire time to giving concerts.

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THE MUSICAL COURIER EXTRA

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"Music is the food of love," they tell us. Many a tune is to blame, then, for the marital indigestion which follows.

AN Italian impresario talks of building an opera house in Twenty-third street "for the people." Are the other two "against the people"?

OLD German riddle: "Which ring is not round?" Answer: "Herring." Modern German riddle: "Which ring is too long?" Answer: "The 'Ring of the Nibelungen.'"

AN original Wagner score was found recently at the Munich Library in a heap of rubbish. Times have changed. Formerly they used to find a heap of rubbish in Wagner's scores.

AND did the New York "Salome" objectors ever stop to consider the nature of the establishments presided over by Madame Venus in the first act of "Tannhäuser" and Madame Kundry in the second act of "Parsifal"?

At a meeting of the Pittsburgh Orchestra committee last week, William T. Mossman was unanimously chosen manager of the organization. Mr. Mossman is a well known newspaper man in Pittsburgh and is said to possess splendid qualifications for his new position.

COMMENTING on the prize offer of a London paper for "a simple melody," Henry T. Finck says in the Evening Post: "It is not likely that any of the living composers of note will win it, unless it be Grieg, Paderewski, Humperdinck or Saint-Saëns." For those who do not understand Brother Finck's fine Italian rapier hand, we hasten to add that he means Strauss, Mahler, Reger and Debussy will not win the prize.

THE dailies had the Hammerstein-Elman matter wrong, as usual. Authentic information from our Paris bureau states that Hammerstein, deciding that Mischa Elman would be a good drawing card for the Manhattan Sunday concerts, engaged him for eight performances there, and not for a concert tour in America, as the overheated newspaper cables asserted. If Mischa Elman tours in America during 1907-08, it will be entirely independent of the Hammerstein special engagements.

THE Prince Regent of Bavaria has declined to accept Mottl's resignation as head of the Munich Opera, an act which corroborates our editorial cable last week to the effect that, following recent public disclosures in the Bavarian capital, Mottl considered his position there as untenable for the future. The decision of the Prince Regent is received with favor in Munich, as the conductor was shown at the recent libel trial to have been totally ignorant of the queer business transactions of his wife, whereby she is said to have received moneys from agents for persuading her husband to put certain artists into the opera ensemble.

THE MUSICAL COURIER was the first newspaper to report that Gustav Mahler had resigned from the Vienna Opera. Now comes the cabled report from Europe that the great conductor has been signed for the Wagner performances at the Metropolitan next season. This ought to be good news to the American musical world, for Mahler is noted as an adamant disciplinarian and a tooth and nail foe of the pernicious "star" system of opera. In Vienna, Mahler made the conductor's word law over the singers. If he succeeds in doing the same thing here he will deserve a monument higher than Trinity steeple. From a purely musical standpoint Mahler is the most important conductor the Metropolitan ever has had, for, besides being an authority on operatic style and stage management, he also is one of the foremost composers in Europe—albeit not one of the most popular ones.

MADAME NORDICA, who sailed for Europe last week on the Savoie, announced before her departure that she intends next year to build a theater near her home at Ardsley-on-the-Hudson, where she proposes to give Wagner performances with the assistance of well known singers and conductors. "An American Bayreuth" Madame Nordica calls her proposed theater, but its official title is "The Lillian Nordica Festival House." A singing school for the training of young Americans is to be operated in conjunction with the more ambitious venture, and in all probability will antedate the completion of the Festival House by several seasons.

THE Lyceum League Entertainment Course, of Cleveland, Ohio, writes under date of June 5: "Editor Blumenberg's article from Paris on 'The Piano Question and the Pianists' ought to be framed and hung up in every musical studio in the United States, as it tells the truth square from the shoulder. Not one pianist out of one hundred from Europe can draw the money asked by agents for the artists and should not be paid the great sums they demand. Let America turn to its own artists for a solution of the question, and if they lack strength to draw at present because of foreign competition, endeavor to make our public encourage them by proper patronage. If we aid our own products we will have no need to bow to artistic Europe forever." Virtuous words, wisely spoken. THE MUSICAL COURIER has been engaged for almost thirty years in the task of making "America turn to its own artists"—and it has been the only American newspaper so engaged. Whatever broadening of activity and increase of fee have been accomplished in the past few decades by the American musician, unequivocal credit for the result belongs to THE MUSICAL COURIER. This paper intends to keep on working along the same lines for the millennium of the native professional is yet very far ahead. The problem is not only to get America to "turn to its artists," but to stay turned.

MUSICAL anniversaries for the third week in June include: 16th, Otto Jahn, born in Kiel, in 1812; Frederick Archer, born in Oxford, England, in 1838; Eugen Maria Albrecht, born in St. Petersburg, in 1842; Etelka Gerster, born in Kashau, Hungary, in 1857; Johann Adam Hiller, died in Leipzig, in 1804; Joseph Bletzacher, died in Hanover, in 1805; 17th, Charles François Gounod, born in Paris, in 1818; Enrico Delle Sedie, born in Leghorn, Italy, in 1826; Martin Krause, born near Leipzig, in 1853; Fritz Kauffmann, born in Berlin, in 1855; Henrietta Sontag, died in Mexico, in 1854; Ernst Lampert, died in Gotha, in 1879; 18th, Ottaviano di Petrucci, born in Fossombrone, in 1466; David Popper, born in Prague, in 1845; Dyna Beumer, born in Brussels, in 1860; Michael Richard de Lalande, died in Paris, in 1726; Johann André, died in Offenbach, in 1799; Franz Alquen, died in London, in 1887; 19th, Johann August Günther Heinrich, born in Nordhausen, in 1780; Franz Xavier Chivatal, born in Rumburg, in 1801; Ludwig Stark, born in Munich, in 1831; Walter Bache, born in Birmingham, England, in 1842; Charles Edouard Lefebvre, born in Paris, in 1843; Eugen Woycke, born in Danzig, in 1843; 20th, Justus Johann Ditzauer, born in Hasselreith, in 1783; John Henry Griesbach, born in Windsor, England, in 1798; Anton Door, born in Vienna, in 1833; Charles Joseph Frost, born at Westbury, England, in 1848; Arthur Battelle Whiting, born in Cambridge, Mass., in 1851; Johann Christoph Bach, born in Leipzig, in 1732; William Hawes, born in London, England, in 1785; Ernst, the second Duke of Saxe-Koburg-Gotha (accomplished musical amateur), born in Koburg, in 1818; Jacques Offenbach, born in Cologne, in 1819; Louis Maas, born in Wiesbaden, in 1852; Therese Maltén, born in Insterberg, in 1855; Henry Holden Huss, born in Newark, N. J., in 1862, now residing in New York City; first performance of

"Die Meistersinger" (Wagner), at Munich, in 1868; 22d, Etienne Nicholas Mchul, born in Givet, in 1763; Adolphe Louis Mathieu, born in Mons, Belgium, in 1804; Franz Kroll, born in Bromberg, in 1820; Max Maretzek, born in Brünn, Moravia, in 1820; Julius Handrock, born in Naumberg, in 1830; Armin W. Dorner, born in Marietta, Ohio, in 1852; Matthias van den Gheyn, died in Louvain, in 1785; Augustus Harris, died in Folkestone, England, in 1896; Joseph Kaspar Brambach, died in Germany, in 1902.

The Pespicious Public.

In an essay recently contributed to an English magazine Emil Sauer says:

"To my mind, the way in which people of the hyper-modern school pretend to listen with pleasure to the symphonies of Mozart or Haydn, while at the same time they openly declare their scorn for Mendelssohn, is the summit of hypocrisy. It is the same spirit of simplicity which runs through the works of all three, and no one who really appreciated Mozart and Haydn could possibly depreciate Mendelssohn. No; the position they take up is due to the fact that they dare not pretend to dislike Mozart or Haydn, since their names are too great, but Mendelssohn can be made a scapegoat for their lack of appreciation for beauty."

This paper has frequently animadverted upon the same disposition of the musical public to Bach and the visible hypocrisy that is displayed by thousands of persons who show how bored they are at a Bach performance by nodding and sleeping during its progress and then applauding when they realize that it is over—for when the music ceases they suddenly are aroused. This phenomenon has been observed in most large communities of Europe and America. And those very people rave over Bach. They are welcome to do so, and THE MUSICAL COURIER is welcome to say what it is saying. The neglect of Mendelssohn is also seen in the practice of attributing too much wisdom to musical audiences. They simply know nothing of Mendelssohn as they know nothing of Bach, nor of Mozart, nor of Haydn. It is not casting any aspersion on Liszt when we say that in preference to all these average audiences will take an orchestration of one of his rhapsodies—say the second. Arrange a program on this basis and watch the result unless you have already done so. We have heard the Liszt "Preludes" knock out a Beethoven symphony completely—even at the Philharmonics. Henry T. Finck will endorse this.

The Prague May Festival will consist of a Wagner cycle at the Opera.



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A MUSIC FESTIVAL STAR.

The music festival which was held recently in Atlanta proved by far the most successful that has ever taken place in the South. In the festival constellation, besides many lesser lights, were these stars: Bessie Abbott, soprano; Schumann-Heink, contralto; George Hamlin, tenor, and Giuseppe Campanari, baritone. These singers won new triumphs and thereby enhanced their already high reputations.

Miss Abbott was the only one of these who had not previously sung in Atlanta. Her reputation, however, preceded her, and there was intense curiosity to hear her sing. Echoes of her Metropolitan Opera House successes had reached the Gate City. She attracted the largest audience in the entire series of concerts and her reception was in the nature of an ovation. Her artistic singing amply justified the ante-festival claims that had been made for her in the daily press. Her picture had appeared in



BESSIE ABBOTT.

every Atlanta newspaper, and the laudatory notices regarding her work in grand opera had been republished. She superbly met all expectations, realized all the rosyate prophecies. Incontinently she was proclaimed the queen of song.

Miss Abbott's first number was the Mad Scene from "Lucia," with orchestral accompaniment. This gave her an opportunity to show not only her rare voice, but her splendid histrionic abilities. Her success was sensational and she was given many recalls. Later she sang this group: "Ariette," by Vidal; "Berceuse," by Tchaikowsky, and "Chanson Juliet," by Godard. The inevitable encores followed, and the singer was the recipient of more floral tributes than she could carry off the stage. Her triumph was one which will always linger in her memory. It fully repaid her for the long journey to Atlanta.

Every newspaper in the city bestowed upon Miss Abbott unstinted praise, several of the writers going so far as to pronounce her the greatest soprano that ever sang in a music festival in the South. So insistent was the demand for Miss Abbott's appearance in the testimonial concert to Dr. Browne, Saturday night, that she volunteered her services. Again she attracted a great crowd, and there was a repetition of her success. During her stay in Atlanta Miss Abbott was the recipient of many courtesies from the society people of the city.

A Poetic Tribute.

Lucius Perry Hills, the Georgia poet, heard Miss Abbott sing and was moved to pen this eloquent tribute to her genius:

You came to us while the flirtatious May
Was smiling welcome to the waking June;
When all the fields with brightest hues were gay,
And all the air with sweetest sounds attune;
Your beauty made the covetous roses blush,
Your voice poured forth a magic melody
Which made the startled woodland songsters hush,
That they might listen to its rivalry.

And then you left us, but our grief's alloy,
Which brings our saddened hearts a gleam of cheer,
Is, that we knew even so brief a joy.
And that your memory will linger here
To mingle ever, through the passing hours,
With song of birds and fragrance of sweet flowers.

Agnes Petring in Oratorio.

Agnes Petring was the soprano soloist at the performance of "The Creation" at Lima, Ohio, May 9. Frank Ormsby was the tenor and Watkin Mills basso. The following notices refer to Miss Petring's success:

Miss Petring has a powerful voice, inclining toward the dramatic, yet she possesses an artistic temperament sufficiently powerful to bring out much sweetness and richness of tone.—Lima Times-Democrat.

Agnes Petring has a soprano voice of brilliant quality, ringing, and not lacking in power. She is an artist of true conscientiousness and threw into her numbers that spirit which evidences a temperament deeply moved by the inspiration of the composer. Again, her singing was characterized by that clearness of enunciation so imperative in oratorio work and always so delightful to listeners, no matter what the form of vocal music. Miss Petring appeared to the best advantage, as a matter of course, in the famous song, "With Verdure Clad," and in the duet, "Graceful Consort," one of the purest and sweetest love songs in the world.—Lima Republican Gazette.

Miss Petring is the possessor of a fine dramatic soprano voice of adequate range and compass, and her work was to be commended throughout, particularly in the concerted numbers. In the duets with Mr. Ormsby, and Mr. Mills, and the trios, when the three voices came together, she sang a beautiful soprano, and her great arias were also well taken. As her preliminary number, prior to the beginning of the oratorio, Miss Petring selected Elizabeth's song, from Wagner's "Tannhäuser," and in this selection this great vocalist gave promise of the splendid work which would follow in the oratorio and received a very warm greeting from both the audience and the chorus.—Lima Daily News.

Finnegan at Kaltenborn Concerts.

John Finnegan, solo tenor of St. Patrick's Cathedral, was the soloist at the Kaltenborn Orchestra concert, at St. Nicholas Rink, Sunday evening. He has a pure, high tenor voice, and sings with style.

Georgia Day at Jamestown.

Monday was "Georgia Day" at the Jamestown Exposition and one of its features was an elaborate program of music. Dr. J. Lewis Browne, of Atlanta, played several organ numbers.

Conried Taking Cure.

Heinrich Conried, impresario of the Metropolitan Opera, is at a sanitarium in Kaltenleutgeben near Vienna. It is said that he is being treated for locomotor ataxia.

The new conductor at the Graz Opera is Stephen Riedner, of Nuremberg. The same city also produced recently the new opera, "Sulamith," by Sndro Blumenthal.

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FLORENCE.

FLORENCE, May 26, 1907.

The Florence musical season this year opened with four very good concerts given by the Cherubini Society, with soloists. The orchestra was led by the Marquis de Piccolellis. The first concert proved to be particularly brilliant, as it marked the debut in Italy of the American baritone, Charles W. Clark. Clark's singing was a great revelation to the Florentines, who are unaccustomed to such exquisite diction and finished renderings on the concert stage. He had an immense success and his first number, "Vision Fugitive," from the opera, "Hérodiade," was particularly pleasurable in its delicate coloring and clearness of tone in the forte passages.

At the third concert Harold Bauer made his first appearance in Italy and received an ovation. He played the Schumann concerto, op. 54, in a splendid manner. His rhythm, power, technic, singing quality of tone, took the public by storm. He was encored again and again.

At the second concert three pupils of the eminent pianist and musician, Giuseppe Buonamici, played the triple piano concerto of Bach very creditably and very "classically."

The last concert had, as its soloist, an Italian pianist, Paolo Litta. He played the E flat Liszt concerto in a very tempestuous and brilliant manner, showing remarkable technic, but very little artistic conception of the work of the great master.

A few vocal recitals have been given this winter, the most interesting being the one by the American vocal teacher, Kate Bensberg Barrachia. Her singing is always careful, clear and finished, and she is the possessor of a very "timbre" soprano voice, which she uses beautifully.

Miss Hastings, an American pupil of Signor Vannini, gave her annual concert here with success.

"Societa di Musica da Camera" (Chamber Music Society) gave five interesting concerts, at one of which a composition by a young American student, Frederick Allen, was played, with the composer at the piano. It was an interesting work and showed careful study.

The Florentines do not like concerts. They care only for opera; opera, where they can hear huge voices sing-

ing fortissimo and holding high tones an extraordinary length of time. There have been only a few operas here this winter and they have all been very loud.

Concerts in Florence are patronized mostly by American students and English, Russian, German and American residents and transients.

An interesting debut was made by Clara Sexton in "Lucia" and "Mignon." She possesses a lovely voice of very sympathetic quality, and with time and study will doubtless accomplish a great deal.

Campanari in the Wilds.

This picture shows Leandro Campanari, the accomplished conductor-violinist, who has responded to the "call of the wild," in the act of firing at the elusive coyote,



whose fleetness is exceeded only by the velocity of a bullet. The scene is at "Wild Cat Canyon," in California. Campanari is a mighty hunter, who handles his rifle as dexterously as he wields his baton, yet in this instance, according to his own confession, he was not successful in bringing down the game.

One More Schenck Criticism.

Elliott Schenck, the new conductor of the Schubert Glee Club, of Jersey City, was well received on the occasion of his debut in the town across the Hudson. One criticism follows:

The club has a scholarly interpreter of musical thought, and cannot fail to advance to better and higher ideals under his charge. His debut was a distinct triumph.

With the advent of Mr. Schenck the club has received new ideas, renewed enthusiasm. The balance of the voices was admirable, the nuances and modulations delicate and sympathetic. No better part singing has been heard here, nor in the city across the river. There was unanimity, a precision, a richness, a delicacy of tone perfectly entrancing.—Jersey City Journal.

Mrs. De Moss in Concert and Oratorio.

Mary Hissem de Moss, the soprano, whose season has been one of marked activity, plans to devote next year to the concert and oratorio field, in which she occupies a place of acknowledged importance. Mrs. de Moss filled many orchestra engagements this year, her tour with the New York Symphony Orchestra adding very materially to her prestige; while in a dozen or more of the music festivals she was featured as leading soprano. Mrs. de Moss will continue under the direction of Loudon Charlton.

In connection with the Umbrian Exposition, at Perugia, there will be performances of "Gioconda," "Othello" and "Rigoletto."

To show how far behind America is, in the matter of symphonic conditions generally, it is interesting to note a program recently given in a tiny town of Austria called Eisleben. The scheme comprised Wagner's "Faust" overture, Draeske's "Easter Scenes" for baritone, chorus and orchestra, and Beethoven's "Ninth" symphony.

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Greater New York

New York, June 10, 1907.

Grace G. Gardner, the vocal teacher and composer, had the rare satisfaction of hearing her pupil, Matile Offerman, contralto, sing Miss Gardner's songs, "Undiscovered" and "Discovered," at the last musicale. These songs will soon be published, and it is expected will enhance the fair composer's reputation. The same afternoon in which Miss Gardner introduced Miss Offerman, Myrtle Vinson, Annie Slyman, Rose Sampter and Charles Beck, the teacher-composer herself, sang two of her successful songs, "Water Nymphs' Call" and "It Is Springtide." Each of the Gardner pupils disclosed the training that is excellent and thorough. Irwin E. Hassell, the pianist; Bertram Fox, accompanist, and Edmond Russell, in an address on "Vibration," added much to the enjoyment of the guests. The Gardner studios are at 36 West Twenty-fifth street.

Agnes Gardner Eyre, the pianist, sailed from New York for England Wednesday of last week, on the steamer Oceanic. Miss Eyre is engaged to play at a number of salon musicales during the season in London. She will return to America the first of September.

Damon Lyon, the actor and baritone, was the star at a musical and dramatic recital in Brooklyn Monday before last, in which he had assistance from Irwin Hassell, pianist; Madame Silvera, soprano; R. J. McIntyre, violinist; Mrs. Lyon, reader, and Lucile Lennon, actress. Besides his scenes from "Peer Gynt" and "The Lady of Lyons," Mr. Lyon gave Owen Meredith's "Aux Italiens," with musical illustrations played by Mr. Hassell. The clever artist's singing of favorite English songs also won high praise for him. The entertainment closed with the cottage scene from Bulwer's romantic play, with Miss Lennon as Pauline, Mrs. Lyon as the Widow Melnotte, and Mr. Lyon as Claude. Mr. and Mrs. Lyon are now in Newport, where they will give readings at the residence of Mrs. Herman Oelrichs and at the Newport Masonic Temple.

Mrs. Frederic Martin, who has been in Saylesville, R. I., with her parents, has returned to her New York studios, 142 West Ninety-first street. A large class remains undiminished by the lateness of the season. Mrs. Martin is a successful vocal teacher and singer.

Shanna Cumming and Janet Spencer are the soprano and contralto soloists in the choir of the Central Congregational Church, on Hancock street, Brooklyn. The music of this church is far famed, attracting many music lovers from various points on Long Island. During Miss Spencer's recent tour her place in the choir was filled by Alice Sovereign, who will soon leave New York for a trip to Germany.

Claude Maitland Griffith's last Friday afternoon musicale at his studios in Carnegie Hall proved one of the most agreeable in the series. The program was not long, but thoroughly charming. Mr. Griffith played piano numbers by Rubinstein, Schumann, Chaminade and MacDowell—"an ideal group," as one of the guests affirmed. The singers included Robert Craig Campbell, tenor, in songs by Massenet and Grieg; Mrs. F. L. Grandreaux, soprano, in songs by Schumann, Massenet and Grieg, and Estelle Platt, who sang a song by Eugene Haile, with the composer at the piano. Mr. Griffith presented his pupil, Dorothy Behning, who played an elegie by Nollé. Mr. Griffith will continue his piano classes until August, when the studio will close for two months. The master will resume the 1st of October.

Gladys Best, a sixteen year old pupil of Berta Grosse-Thomason, of the Grosse-Thomason Piano School, in Brooklyn, played entirely from memory at her debut a

sarabande by Aus der Ohe; "Pierrette," by Chaminade; novelette (E major), romanze (F sharp), Schumann; polonaise (C sharp minor), valse (C sharp minor), valse (E minor), Chopin. Paulding de Nike, cellist, assisted in the program. Miss Best played musically, showing in all things the excellent training of a thorough teacher.

Piano pupils of M. Caroline Duple-Scheele united in a recital, assisted by Oscar R. W. Hoefer, basso, at a Carnegie Hall studio, June 8. That Mrs. Scheele instructs her pupils with care and intelligence, so that they make good progress, was evident from the playing of the following, in the order of their appearance: Fraser Moffat, William McKim, Blanche Tyng, Noris Barnard, Enid Logan, Agnes Hindle, Carlton Collins, Hulbert Bassett, Anna Collins and Dorothy Arrison, the last named playing Mendelssohn's "Capriccio Brillante," Mrs. Scheele at the second piano.



GUSTAV MAHLER.

Helen Olendorf and Mary Edgerton, a pupil of Gustav L. Becker, of New York, gave an interesting recital of piano duets at the Middlebrook Country Club, Bound Brook, N. J., Tuesday evening, May 28. The assisting artist was Wyckoff Suydam, tenor, who sang "Celeste Aida," Harris' "Hills o' Skye," Noel Johnson's "Wind of the Western Sea," and Rogers' "Not from the Whole Wide World." The young ladies played together admirably, with excellent balance and musicianly spirit. They played the overture to "Oberon," the entire "Peer Gynt" suite, No. 1; Moszkowski's four "Duets from Foreign Parts," Wollenhaupt's "Stories of Nokomus," and some of the "Midsummer Night's Dream" music. At the conclusion of the program Mr. Becker, who was an interested listener, gave an impromptu recital of several numbers, with a most enthusiastic reception.

Recital week at the Wirtz Piano School made necessary a seven page program booklet, drawing a large attendance to all the events. June 3 there was a recital of studies and solos, covering all branches of technic, the players of

all degrees of advancement. June 5 there was a program of solos, ensemble music (eight and twelve hands), and June 7, the annual large concert, consisting of solo pieces and ensemble music, class work on claviers, and black-board work done by a dozen pupils. The last recital was an excellent demonstration of the work accomplished at the Wirtz Piano School, the students playing under the conditions of a public hall (that of the Y. M. C. A.), before a large audience. Ensemble numbers were excellently done and the solo pianists were Mildred Ellis, Clarence Halter, Grace Locher, Hazel Ware, Margaret Kitchelt, Viola Danielson, Adolph Roermann and Mae Symes, all of whom did very creditable, even distinguished work, playing as a rule from memory. The supplementary season continues until August 1, and the school reopens September 3.

Charlotte Harris, soprano, and pupil of that highly respected teacher, J. Harry Wheeler, gave a recital at the studio, May 27, Carolyn M. Frye, pianist, and August Walters, baritone, assisting. Miss Harris has a voice both powerful and melodious, under perfect control. Her soft, sustained tones were very effective and her tone coloring and facial expression gave evidence of absorbed interest in her work, so making her singing expressive and artistic. Mr. Walters has a fine voice of extended compass, and sings with expression.

Irwin E. Hassell gave a piano recital at the Knapp Mansion, Brooklyn, June 1, the attendance crowding the place. He was assisted by Lillian W. Ogle, soprano; Florence G. Hassell, pianist; Wilfred Edge, bass, and Arthur M. Taylor, accompanist. Mr. Hassell shows marked improvement since his first appearance in Brooklyn, two years ago. He was especially effective in two Liszt pieces, also playing four Chopin numbers with grace and poetic insight. Mrs. Ogle sang with much feeling, and Mr. Edge made a hit. Miss Hassell proved to be an accomplished pianist. Encores were frequent and flowers in abundance were showered on the participants.

Francis Motley will sing what many consider his best part, Mephistopheles, in "Faust," this week, at the West End Theater.

Asa Howard Geeding, the baritone, announces a summer course for the voice at Stribling Springs, Va., July 29 to August 31. He has also been engaged for a series of recitals, and will conduct a course for teachers. Until his departure he continues teaching at Carnegie Hall, and at the College of St. Elizabeth; a recital, with a dozen pupils participating, will take part at the college June 11.

Debut of Wheatley at Covent Garden.

(By Cable to THE MUSICAL COURIER.)

LONDON, June 10, 1907.

Walter Wheatley, the American tenor, made a successful debut at Covent Garden in "Cavalleria Rusticana." The singer has been engaged for three years. A. T. KING.

Gustav Mahler to Come Here.

The picture on this page is that of Gustav Mahler, who has been engaged to conduct at the Metropolitan next season.

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CINCINNATI, Ohio, June 8, 1907.

An evening was provided Friday evening, May 31, at the Auditorium by the pupils of Madame Vigna's operatic department in a program of excerpts from various operas. A large audience was present, and the scenes given showed careful preparation both in the vocal performances and the dramatic interpretations. Most of the excerpts were given in costume. The first of these was part of the third act of "The Masked Ball," by Verdi, in which Ethel Irwin sang the Amelia aria, and, with Leslie Chilton as Ricardo, the love duet. Miss Irwin immediately gave evidence of a splendid dramatic voice of wide range and much color. She is among the most promising of the younger sopranos of this city, and sang the Verdi music with a fine effect. Leslie Chilton has a clear, true tenor voice, more lyric than dramatic, and lent efficient aid in the duet.

Charles Gallagher then sang the bass aria from Verdi's "Don Carlos," "Olla Grammai M'aneo," with fine success. He has a deep, resonant voice, under careful control, and sings with intelligence and discretion. Gertrude L. Johnson followed with the Tchaikowsky aria from "Jeanne d'Arc," "Farewell, Ye Valleys," after which Virginia Gottlieb sang the "O Mio Fernando," from Donizetti's "La Favorita." Monica Suttkamp displayed a voice of much promise in her performance of the Jewel Song from "Faust."

At the close of the program scenes were given from the second act of Weber's "Der Freischütz," with Miss Irwin as Agnes, Marguerite Buland as Annie and Hungaard Nielsen as Max. Miss Irwin sang the ensemble numbers effectively and gave the well known "Leise, Leise" aria with no little success. Miss Buland sang the arietta, "Let a Gallant Youth Come," with commendable vocal ability

and gracefulness. Mr. Nielsen accomplished his part in the closing trio satisfactorily. Madame Vigna presided at the piano.

Among the vocal teachers of Cincinnati a pre-eminent rank is held by Tecla Vigna. She has a very unusually large percentage of gifted pupils, pupils who are endowed both with excellent vocal organs and with temperament for music. The schooling which Miss Vigna gives them is of the broadest and most thorough kind, and her students, both in opera and in church music, hold the highest places. On June 1, at the Odd Fellows' Temple, she celebrated her commencement for the season of 1906-1907, and the occasion was memorable as a presentation of the solo features of "The Creation" by three of her graduates. These were Ethel Irwin, Leslie Chilton and Charles Gallagher. The various solos of the great oratorio were sung, and also the great trio of the angels. The work sounded not like the singing of mere students, but had the roundness, the freedom, the purity, the poise of artists. A noteworthy feature of the commencement was an address of peculiar fitness and grace by the Rev. Charles Gosse of the Avondale Presbyterian Church.

Ethel Maude Irwin proved herself to be a soprano of rare quality and temperament in the aria "With Verdure Clad." She promises to have a most successful professional career.

Leslie Key Chilton sang "In Native Worth" after the manner of an artist. He has a tenor voice of the bel canto style and the purest legato. With breadth and dignity Charles Edwin Gallagher sang "Now Heaven In Full-glory Shone."

The program in full was as follows: Invocation, Rev. Charles F. Goss; selections from "The Creation," Haydn; trio, "On Thee Each Living Soul Awaits," Ethel Maude Irwin, Leslie Key Chilton and Charles Edwin Gallagher;

address, Rev. Charles F. Goss; recitativo, "And God Said: 'Let the Earth'"; aria, "Now Heaven In Full-glory Shone," Charles Edwin Gallagher; recitativo, "And God Created Man"; aria, "In Native Worth," Leslie Key Chilton; recitativo, "And God said: 'Let the Earth'"; aria, "With Verdure Clad," Ethel Maude Irwin; presentation of diplomas, benediction, Rev. Charles F. Goss.

The School of Music, an important feature of the Summer School of the South, at Knoxville, Tenn., June 25 to August 2, will be under the direction of the College of Music of Cincinnati. The Summer School is under the general management of Prof. P. P. Claxton, of the University of Tennessee, and its guarantors are largely composed of the merchants of Knoxville. Three thousand students were in attendance last year. Some of the best known educators of the North and South will be in attendance and the musical attractions will include recitals by such well known American artists as Maud Powell, Janet Spencer, Herbert Witherspoon and others of equal note. The School of Music will be under the personal direction of Adele Westfield, pianist and teacher of the College of Music, who will have as her associates Madge MacGregor, violinist, who has been teaching the past season at the Conservatory at Connersville, Ind., and Lucy Logan Desha, soprano, who was in charge of the voice department at the Central Female College of Tuscaloosa, Ala., the past year, and has been re-engaged for next year. Southern pupils completing the course at the Summer School will be entitled to try for free scholarship examination in the College of Music of Cincinnati.

The twenty-ninth academic year of the College of Music closes with the usual commencement exercises in Music Hall, Thursday evening.

J. A. HOMAN.

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Guilmant Organ School Commencement.



FACULTY AND STUDENTS OF THE GUILMANT SCHOOL.

Any one who reads over the works played at the sixth annual commencement of the Guilmant Organ School will realize that the musical standards are of the highest. The graduation exercises took place at the "Old First" Church Monday evening, June 3. In his opening address the Rev. Dr. Howard Duffield, minister of the church and chaplain of the school, referred to the happy relations existing between France and the United States, as a prelude, possibly, to the harmonious alliance prevailing between Alexandre Guilmant, the great French composer and organist, after whom the school was named, and his American friend and pupil, William C. Carl, the founder and director of the institution.

From the first, M. Guilmant has manifested a deep interest in the work of Mr. Carl and the progress of the graduates trained in the Guilmant method. During the past years many letters and visits have been exchanged between Mr. Carl in New York and M. Guilmant in Paris, and in these unions and reunions the education of the pupils at the Guilmant Organ School and organ music has been the main topic.

The commencement program was listened to by a large congregation of relatives and friends of the students and New York music lovers generally. The playing of the graduates and the post-graduates was of a high order of excellence. There was no amateurishness, no slips, no hesitation and no affectation. More than half of the numbers reached the plane of virtuosity and expression that is exacted of concert organists everywhere. Some of those who played are filling good positions in nearby churches.

Mr. Carl's accompaniments for the harp selections, played by Charles Schuetze, were sympathetically and most artistically performed. One number was encored.

In presenting the diplomas, Dr. Duffield once more urged the young graduates to live up in all things to their high calling. The graduates, post-graduates, with mem-

SIXTH ANNUAL Commencement Concert and Graduation Exercises OF THE Guilmant Organ School

UNDER THE DIRECTION OF WILLIAM C. CARL

In the First Presbyterian Church, Fifth Avenue and Twelfth St., New York
Monday Evening, June 3rd, 1907, at eight o'clock

Soloist, Mr. CHARLES SCHUETZE, Harpist

Programme

Toccata and Fugue in D Minor, HAROLD VINCENT MILLIGAN	Johann Sebastian Bach
Fugue in G Major, GRACE LEEDS DARNELL, Post Graduate, '06	Johann Ludwig Krebs
Concert-Suite in C Minor, KATHERINE ESTELLE ANDERSON, Post Graduate, '05	Louis Thiele
Harp: Adagio, Spring Song, Mr. CHARLES SCHUETZE	L. Van Beethoven F. Mendelssohn Bartholdy
Fugue in D Major, HENRY BEYMOOR SCHWEITZER, Post Graduate, '03	Alexandre Guilmant
Toccata on form of St. Carillon, MARY ADELAIDE LISCOM, Post Graduate, '05	William Faulkes
Fantasia and Fugue in G Minor, GERTRUDE ELIZABETH MCKELLAR, Post Graduate, '03	Johann Sebastian Bach
Harp: In Paradisum, La Patrouille, Mr. CHARLES SCHUETZE	Theodore Dubois Hasselman
Concert Piece in F Minor, HATTIE ELLEN ULLMANN, '07	August Freyer
Concert Rhondo, MARY J. SEARBY, '07	Alfred Hollins
Scherzo, (Fifth Organ Sonata), LOUISE DADE ODELL, Post Graduate, '07	Alexandre Guilmant
Allegro from the Sixth Symphony, Mrs. ALFRED FOX, Post Graduate, '07	Ch. Marie Widor
Presentation of the Class for Graduation, Mr. WILLIAM C. CARL, Director of the Guilmant Organ School	
Presentation of Diplomas, Rev. Dr. HOWARD DUFFIELD, Chaplain of the Guilmant Organ School	

FACULTY: Organ Dep't, William C. Carl, Theory Dep't, Clement R. Gale, Mus. Bus., Gann, Hymnology, Rev. Howard Duffield, D.D., Organ Construction, George Ashdown Audsley, L.L.D., Organ Tuning, Gustav Schlette, Preparatory Work, Gertrude Elizabeth McKellar, P.A.O.; Henry Seymour Schweitzer, A.G.O.; Lectures, S. Archer Gibson, P.A.O.; G. Waring Stebbins, A.G.O.

Prospectus and full information regarding the Guilmant Organ School may be obtained at 34 West 12th Street, New York.

bers of the faculty, Mr. Carl and Dr. Duffield, in their college gowns and mortar boards, made a most impressive sight. The chancel before the pupils was tastefully adorned with growing palms. After the benediction, a reception was held in the chapel.

The annual meeting of the Alumni Association was held Tuesday afternoon, and the following officers were elected: President, Gertrude Elizabeth McKellar; vice president, Mary Adelaide Liscom; secretary, Edna Chase Tilley; treasurer, Henry Seymour Schweitzer.

The annual dinner was served at the Hotel Empire, and the diners later adjourned to the Savoy Theater to witness a performance of "The Man of the Hour."

Tuesday afternoon was also the time when members of the Class of 1908 gave an organ recital at the church. The music played was from the works of Bach, Mendelssohn, Merkel, Guilmant, Hollins, Kullak, Mackenzie and Faulkes. The young organists included Forbes Fancher, Arthur Arneke, Harry O. Hirt, Eugene C. Morris, T. Scott Buhrmann, B. H. Duffhess, Roy Falconer, F. A. Joslin, Teresa Weber, Mona C. de Nyse, Marjorie Tucker, Naima McKenna, Alice G. Don and Isabella Polk.

Influenced by the college spirit that dominates the school, the Class of 1908 has also formed an association for debates and social advancement. The officers are: President, T. Scott Buhrmann; secretary, Harry O. Hirt, and treasurer, Mona C. de Nyse.

The theory work at the school has been conducted with results most gratifying. The final examinations showed a surprising order of scholarship. But Mr. Carl is determined to be still more exacting in the future. Next autumn the new scholastic year will begin with entrance examinations. Students will be compelled to visit organ factories and get real practical knowledge of organ building. Lessons in organ construction and organ tuning have been taught with good success in the past years.

The director will also have special classes in the har-

monization of melodies at the keyboard, and this instruction will be in addition to the regular harmony lessons. The lectures next winter will include the Roman Catholic Church and Jewish services.

There is no school in Europe today that offers organ students such a range of subjects as that found in the curriculum of the Guilman Organ School, at 34 West Twelfth street, near Fifth avenue, New York City.

The following is the list of students who have studied at the Guilman Organ School during the past year.

Katherine Estelle Anderson, Peekskill, N. Y.
 Arthur W. Arneke, Sherman, Pa.
 T. Scott Buhrman, Waynesboro, Pa.
 A. B. Bastedo, New York City.
 W. Ralph Cox, New York City.
 Jessie M. Comfort, New York City.
 Roy J. Cregar, Hackettstown, N. J.
 Mrs. K. P. Crane, New York City.
 B. H. Duffhuys, Brooklyn, N. Y.
 Muna C. DeNyse, Long Branch, N. J.
 Grace Leeds Darnell, Hackettstown, N. J.
 Alice G. Don, Ridgewood, N. J.
 Harry Dupont, Port Chester, N. Y.
 Mary Fagnan, Bradford, Pa.
 Mrs. Alfred Fox, New York City.
 Roy J. Falconer, Chatham, N. J.
 Forbes Fancher, Yonkers, N. Y.
 Edith E. Grice, Newark, N. J.
 Rae Goldberg, New York City.
 Harry O. Hirt, Erie, Pa.
 Arthur B. Hallock, Centre Moriches, N. Y.
 Merrill Marquand Hutchinson, New York City.
 F. A. Joslin, Newburgh, N. Y.
 Emma Westervelt Key, Grantwood, N. J.
 Eda Herff Kampmann, San Antonio, Tex.
 Mary Adelaide Liscom, New York City.
 Adelina Kroeger, New York City.
 Eugene C. Morris, Brooklyn, N. Y.
 Gertrude Elizabeth McKellar, New York City.
 Nalima McKenna, New York City.
 Harold Vincent Milligan, Portland, Ore.
 Mrs. George Marshall, Elmhurst, N. Y.
 Oscar Oschmann, Brooklyn, N. Y.
 Louise Dade Odell, Tarrytown, N. Y.
 Isabelle A. Polk, Morristown, N. J.
 Amelia Porter, Somerville, N. J.
 Mary L. Riker, Piermont, N. Y.
 E. Boyd Smack, Long Branch, N. J.
 Henry Seymour Schweitzer, Brooklyn, N. Y.
 Mary J. Searby, New York City.
 Marjorie Tucker, New Rochelle, N. Y.
 Hattie Ellen Ullmann, Sistersville, W. Va.
 Teresa Weber, Brooklyn, N. Y.

Henry Lowell Mason a Benedict.

Henry Lowell Mason, chairman of the board of directors of the Mason & Hamlin Company, Boston, was married Saturday, June 8, to Estelle Hart Kimball. The ceremony took place at high noon in Emanuel Church, Newbury street, Boston, the Rev. Dr. Elwood Dorchester being the officiating minister. Both the bride and bridegroom attend that church. Mr. and Mrs. Mason received handsome presents from the officers, the office forces and from the factory. The Masons will return to Boston from their tour about July 1.

Habelmann to Remain in New York This Summer.

Theodore Habelmann will not be able to go to Europe this summer on account of two pupils who wish to finish their studies in time to be able to go in the autumn. Mr. Habelmann will be in town, and those who wish to study will find him at his opera school, which he will keep open throughout the vacation months. Two of Mr. Habelmann's pupils will go abroad very soon and will finish their studies. They are Suzanne Seymour, soprano, and Adele Stoneman, mezzo soprano. Both of these young prime donne have big repertoires.

Karl Lafite has finished a new opera called "The Cold Heart," which is to be given in Prague very soon.

MACONDA IN THE SOUTH.

Charlotte Maconda has returned from the South, bringing back new laurels which she won in the big music festival of Atlanta. During the past season, which has been an exceptionally busy one for this singer, she has achieved many successes, but the triumph she won in Atlanta eclipsed any of her achievements this year.

Maconda was not a stranger in the Gate City, for she had previously sung there several times. Two years ago she was one of the most brilliant among the stars in the galaxy of singers who made the success of the festival in May, 1905. Having achieved so marked a success on that occasion, and having become a great favorite in Atlanta, it was but natural that the music festival management this year should have been determined to secure her again.

The Atlanta newspapers, in their ante-festival notices



CHARLOTTE MACONDA.

of the artists who were to participate, published Maconda's picture, which was accompanied by complimentary articles regarding her career. She was accorded marked courtesies and was generally regarded as one of the greatest of the festival singers. Her work was above reproach. The announcement that Maconda was to sustain the principal role in Dr. Browne's opera, "La Corsicana" (Campanari taking the chief male part) was sufficient to attract an audience that overtaxed the capacity of the large Auditorium. The superb singing and graceful and effective acting of Maconda attracted all, and it was a subject of comment that she had not entered the opera field before. It was freely predicted that, should she essay opera, she would inevitably win a high position.

It was generally remarked that Maconda was a most important factor in the success of Dr. Browne's charming opera, and the composer, the singers in the cast, as well as

the instrumentalists, complimented her in the highest terms. All the singing that Maconda did reached her high standard, and she was at her best. After the concert the Atlanta newspapers were bountiful in their praises of the New York singer. The writers referred to the refined beauty and freshness of her voice and dilated on the unexceptionable character of her vocalization. Maconda has become a prime favorite with musical festival audiences throughout the South.

J. Humbird Duffey in Dignified Roles.

J. Humbird Duffey continues to meet with unprecedented success wherever he appears. As the High Priest in "Samson and Delilah," at Ithaca, and "Elijah" and "Lazarus" in Morgantown, W. Va., he was especially well received. Some press criticisms follow:

J. Humbird Duffey, as the High Priest, displayed a perfect voice and put commendable spirit into his work. He seemed to enter into the very soul of his part.—Ithaca Daily Journal.

Mr. Duffey carried his part with much feeling and complete appreciation. He is evidently a thorough student of music and will always have a hearty welcome here.—Ithaca Daily News.

The rich, strong baritone voice of Mr. Duffey was used with artistic discretion and precision in the production of some admirable effects, culminating in the arioso, "But Unto You That Fear His Name." The recitative, "When Jesus, Therefore, Saw Her Weeping," was also a marvelous triumph, with his wonderful climax of feeling in the concluding phrase, "Jesus wept."—Morgantown, W. Va., Daily Post.

Lankow Going Abroad June 26.

Anna Lankow will sail for Europe, June 26, on the steamer Potsdam, of the Holland-American line. While abroad Madame Lankow will hold reunions with a number of her distinguished pupils now singing leading roles at opera houses in Germany. The teacher and author will return to New York October 8, by the new steamer Crown Princess Cecile.

Rider-Kelsey on the Ocean.

Corinne Rider-Kelsey sailed for Europe Thursday of last week on the steamer United States, of the Scandinavian line. The soprano will remain abroad three months, devoting several weeks in London and Paris, and later visiting musical centers on the Continent.

Grienauer and Campanari.

Karl Grienauer and Giuseppe Campanari will be the soloists in the Southern Music Festivals in Jacksonville, Fla. Just before going South Grienauer played in Brooklyn, June 5 and 6. Throughout the entire South cellist Grienauer is a great favorite.

Bremen has just finished a Wagner cycle, including all of that composer's operas except "Parsifal."



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HOTEL NOTTINGHAM,
BOSTON, MASS., June 8, 1907.

Two unique institutions belong to Boston proper, viz., a free library of orchestral scores and a free library of all music that has been written for two pianos. The former is named in memory of Ruth Burrage and is partly sustained by funds raised at two concerts given by B. J. Lang.

The Ruth Burrage Library of Orchestral Scores is located at the Lang studios, 6 Newbury street, and will certainly prove to be a great boon to all students of orchestral music, as it contains all the orchestral scores that are usually played at symphony concerts. One excellent feature of the system employed in the use of the library is that they may be taken from the library by the student without expense and with the restriction that "scores taken out for the Cambridge symphony concerts on Thursdays must be returned in time for the Boston rehearsal of Friday afternoon, and scores taken out Friday must be returned in time for the symphony concerts of Saturday evening." A patron of the library may take out only one score at a time, is a further stipulation. About seven hundred volumes comprise this library, and was made possible by Mr. Lang's efforts, the money with which the scores were purchased being donated by this benefactor to the cause, and the result of several concerts given under his direction in Association Hall. Among the artists lending assistance were Madame Hopekirk, Madame Szumowska, Carl Baermann, Arthur Foote, Mr. Gericke and George Proctor. Ruth Burrage was a pupil of B. J. Lang's, and at her death left a sum of money to be used for musical purposes. Thirty-four years ago, in fulfillment of her desire, the library, so called, was established, and a room containing two pianos was set apart for the free use of any students who might desire to avail themselves of the privilege. The piano library contains all the music that exists for two pianos, for two players and for four players.

Gertrude Franklin Salisbury's name is henceforth identified with some of the most excellent work done by pupils ever heard in Boston. Her closing invitation recital took place at Potter Hall on Thursday afternoon and was attended by a large and representative audience. There are both amateur and professional singers studying with Madame Salisbury, and yet all sang with distinguishing vocal ease, and some gave actual delight with their truly professional artistry.

The songs chosen suited the singer and showed her range, even though she gave but a few selections, as with Mrs. Sundelius, whose voice was equally charming and intelligently used in Mrs. Beach's "Ah Love, but a Day" and Pergolesi's "Nina."

Miss Burrows sang Brown's "Shepherd, Thy Demeanor Vary," Clough-Leigher's "White Rose" and Hugo Wolf's "Fussreise" most effectively, while Mrs. Guckenberger's interpretation of the difficult "Battle Scene" from "Arminius" (Bruch), with Mr. Guckenberger's excellent accompaniment, created for her almost an ovation, so superior and dramatic a reading did she give. There was Miss Osgood's singing of Leroux's "Le Nil"; Mrs. Clark's "Cradle Song" (Brahms), with viola obligato by Mr. Gietzen; Mrs. Hunt in Chabrier's "Les Cigales," and Mrs. Ames' singing of "Prayer," from "Tosca," all of which caused an hour to pass very delightfully. The piece de resistance was the women's chorus singing of "Rose of Avenetown," with the solo given by Mrs. Sundelius and conducted by Madame Salisbury. In this there were

thirty picked voices, and the fine training by Madame Salisbury was apparent. Mrs. Dudley T. Fitts was at the piano.

The annual concert of the American Music Society, of which Arthur Farwell is musical director, was held at Hotel Somerset, and although inadvertently overlooked by THE MUSICAL COURIER's representative, was of such due importance and general interest as to prove of moment now, two weeks later. The object of this organization seems to be to increase the general interest of music lovers in the compositions of Americans, and to foster and encourage young composers—a praiseworthy object surely and one which, it is to be hoped, will be sufficiently appreciated as to give our American compositions a more frequent place on programs in general.

The compositions considered at the concert included a song, "Drake's Drum," by Arthur Farwell, sung by Clarence Wilson, of the Apollo Club. Mrs. H. H. A. Beach played her own beautiful composition, "Variations on Balkan Themes," in which she has used four of the melodies collected by the Rev. William Washburn Sleeper during his five years' residence in Bulgaria. Preceding Mrs. Beach's playing, May Sleeper Ruggles sang these same melodies in the Bulgarian tongue. Mrs. Ruggles also sang "The Deserted Gypsy," by Gena Branscombe, "The Lute" (Avery), and others. There were also other interesting program numbers.

Helen Clarke, of *Poet Lore*, and Arthur Farwell had charge of the program, and a large number of music lovers who are members of the society pronounce the concert as an excellent finale to the season's endeavor.

A concert was given June 4 by the choir of the First Parish in Weston under the direction of E. Cutter, Jr., the assistants being four pupils of Mr. Cutter, viz.: Grace L. Bradbury, soprano; Mrs. Albert Thorndike, contralto; J. Garfield Stone, tenor, and C. Pol Plançon, baritone. The concert took place in the chapel of the church, and drew a large audience. The works sung were as follows: the chorus from "St. Paul"; three tenor solos by Chadwick: "In Bygone Days," "Sweet Wind That Blows," "Before the Dawn"; chorus, "Prayer of Thanksgiving (Kremer); baritone solo, prologue from "Pagliacci"; women's chorus, "Daffodils" (Foote); contralto solos: "Orsola's Song," "Dites-moi" and "Nocturne" (Nevin); chorus, "Hunting Song," Mendelssohn; baritone solo and male chorus, "St. Botolph" (Chadwick); soprano songs: "To My Turtle Dove" (Henschel); "The Plague of Love" (Old English); "The Way of June" (Willeby); and closing with Bruch's "Fair Ellen" with soprano and baritone solos. Mr. Cutter's general qualities as a musician and conductor as well rendered the affair a highly successful one.

Elizabeth Vaughan, who came three seasons ago to study with Effie L. Palmer, is now singing with considerable success, her latest appearance being as soloist at the MacDowell fund concert, given at the Anne Gilbreth Cross Music School, in Providence, R. I. Her work showed excellent emission of tone, besides an abandon which comes of close familiarity with the musical side of the songs given. She sang three of the MacDowell songs from his cycle, "From an Old Garden"—"Mignonette," "The Myrtle" and "The Bluebell"—and Ardit's "Se Saran Rose." Another equally promising pupil, Alexina Carter-Barrell, soprano, gave a program of songs at Northfield, Mass., at the close of May, including the Handel "Lascia ch'io Pianga," Mozart's "Voi ch' sapete," Liszt's "The Loreley," folk-songs, "My Lady Chloe," Clough-Leiter; "Doan' Ye Cry, Ma Honey," Albert Moll; "All Through the Night," Old Welsh air; "Loch Lomond," Scottish melody; "Land o' the Leal," Arthur Foote, closing with a group of very pretty songs from Del Riego, Liza Lehmann, Brahms and Franz Ries.

Thursday evening, June 13, at Steinert Hall, the pupils of Frank E. Morse will sing in an at end of the season concert. Several interesting numbers are on the program, as Mr. Morse believes there is an additional tang of interest on the pupils' part in working up and rendering "new things." Male voices will give Arthur Foote's "Bedouin's Love Song" and female voices render the cantata, "Wishing Bed" (Barrett), while a mixed chorus will give "Spring Time," by Stojowski. Added solos will be by Schubert, Franz, Bullard, Vidal and others.

Mary Desmond, the English contralto, in company with her sister, Mrs. Woods, of Brookline, Mass., sailed for Liverpool on May 30. Miss Desmond will be heard during the season at many of the smart American and English houses, where she has formerly sung with marked success, returning to America in the autumn for general concert work. This singer has an excellent repertory.

A. E. Prescott introduced a most talented pupil, Edward Robinson, in a New Bedford program recently, when achievement for both singer and teacher was marked. Mr. Robinson is said to be the possessor of a beautiful baritone voice and adequate temperament to insure his future success.

Alma Janet Bailey, a niece of Eben Bailey, of Boston, and also a former pupil, won the gold medal at the Philadelphia Conservatory of Music on June 1, playing a sonata by Ludwig Schytte.

At the closing concert on June 18 of the school year at Wheaton Seminary, H. G. Tucker, who, by the way, has had charge of the music there for twenty-nine years successively, has arranged a very interesting program in which appear Louise Bruce Brooks, alto; C. Pol Plançon, baritone, and Irma Seydel, a petite artist of ten years of age, and who as a pupil of Loeffler does some exceptional work on the violin. Mr. Tucker will play Liszt's polonaise; gavotte, Bach-Saint-Saëns; pastorale and capriccio, both by Scarlatti.

An agreeable and propitious evening of music was given by William Kittredge at his Beacon street home, when several scenes from "Faust" were given in French by Mrs. Dana Orcutt, Anna Miller Wood, William Kittredge, Ralph Osborne and John Codman, Mr. Kittredge and Mr. Codman having been trained in their respective roles while in Paris. Miss Wood, Mr. Osborne and Mr. Kittredge are often heard and their excellent work well known. Charles Fonteyn Manney, the composer, was the principal accompanist of the evening.

The annual "Tech night" at Symphony Hall brought out the Technology lads in vast numbers, as it did the attendant lookers on and lovers of good music which such evenings at the "Pops" are sure to afford. The program given on "Tech night," June 4, included all kinds of bright music which is appropriate for similar occasions. Zach's military march was the opening number.

That so young a singer as Nativia Mandeville, who is a pupil of Anna Miller Wood, should be placed on the same program with two well known professionals, namely, Bertha Cushing Child and Charles Dyer, of Worcester, shows that this young girl has surely won a place for herself. At her recent Providence recital, when Miss Mandeville sang so well, the manager of the Worcester affair at once engaged her, the result being that she won new laurels, and was warmly praised by the Worcester papers. One says: "Miss Mandeville has a beautiful soprano voice of great range and purity of tone." Her solos were "On Wings of Music," Mendelssohn; "Spring," Henschel; "The Lorely," Liszt; and Gounod's "Serenade." The concert was for the art fund of a local school.

Alwin Schroeder, cellist, who has bravely survived the numerous "Farewells" tendered him, both here and elsewhere on his departure for Germany, was the guest for a few days last week of Carl Stasny, with whom the former has a close friendship.

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EDGAR OBERSTETTER IN WASHINGTON.

WASHINGTON, D. C., June 8, 1907.

Unique among the musical events of Washington this season has been the visit of Edgar Oberstetter, formerly of the Munich Opera, to this city. Mr. Oberstetter arrived here just at the close of the musical season, having come to America on a pleasure trip solely, to see us and acquaint himself with New World manners and customs, but in a wholly unprofessional way. At the embassies and in the residences of wealthy aristocrats who make Washington their home during the winter, his winning manner, commanding personality, and, most of all, his splendid voice, established him as a universal favorite in an incredible space of time.

During the prolonged aftermath which followed the regular concert season, and which has hardly yet ceased, owing to the continued and unprecedented cold weather here, Mr. Oberstetter's was the predominating musical influence in those inner circles where music is regarded as a refinement and an enjoyment, entirely aside from the commercial aspect which the muse so often wears. Mr. Oberstetter steadfastly declined all offers of professional engagements which came to him while in Washington, but readily responded when charity called or when a love for the best in music might be fostered.

It soon became known that Mr. Oberstetter has acquired considerable reputation on the Continent and in England, having sung the principal Wagnerian roles for five consecutive seasons at Covent Garden, and being well remembered in the leading opera houses at Munich, Elberfeld, Magdeburg, Prague, Wiesbaden and elsewhere.

Although only thirty-five years of age (he was born in Munich in 1872), he has proven himself an artist of unusual ability and versatility, having won success as a pianist, orchestra conductor and composer, as well as in the interpretation of the great operatic roles.

His early education was begun in Munich, and it was not long before the gymnasium authorities discovered his marked musical talent and advised him to attend one of the great European conservatories. Following their counsel, he enrolled himself as a student at the Leipzig Conservatory, where he pursued his studies, both instrumental and theoretical. These he continued later at the royal academies of Munich and Berlin, until his proficiency in piano playing enabled him to make an extensive tour with celebrated singers of the day. At length he cast anchor in Moscow, where he was befriended by Prince Vladimir Dolgoruky, through whose influence he was made kapellmeister at the Imperial Opera House.

The next event in the career of this interesting artist was his transformation into a church organist and director. It was St. Matthew's Church, in Berlin, which enjoyed his services for some time and also conferred upon the young musician a lasting benefit, for it was through this incumbency that his beautiful singing voice was discovered. At a concert under Mr. Oberstetter's leadership, a well known baritone singer having been taken suddenly ill, the genial director filled the vacancy at a moment's notice, rendering the selection in a way to astonish and charm every hearer.

Through the advice of Intendant Von Possart he devoted himself seriously to the study of the voice, placing himself under the tutorship of Professor Geiringer in Vienna, and later under Professor Haag, at Munich. The art of acting he absorbed under the tragedians Luske and Hauser, of Munich.

His operatic debut was made at the Royal Court Theater in Munich, in the roles of Sarastro and the Landgrave of Thuringia, his success being so great that he was immediately engaged by Von Possart. From thenceforward he saw many triumphs in both opera and concert work, carrying his audiences before him at such places as the Stadt-

theater, Elberfeld, Magdeburg; Deutsches Landestheater, Prague, and the Hoftheater, Wiesbaden.

The invitation he received from Cosima Wagner to visit Bayreuth for the purpose of studying the principal Wagnerian roles with Alois Burgstaller he counts as one of the greatest opportunities that has come to him. His term of service at Covent Garden, under the direction of Hans Richter, was another cherished experience. In England his success was so marked and the press so outspoken in his favor that His Excellency Von Hulsén, intendant of the Royal Opera House at Berlin, invited him to sing there, where his interpretation of the roles of Hagen, and Mephistopheles in "Faust," made so favorable an impression that he was engaged permanently and was also called frequently to Wiesbaden to sing before the Kaiser.

His repertory is well nigh unlimited. He sings the rôle of Mephistopheles, Hagen, the Cardinal in Halevy's "La Juive," Schaunard in "La Bohème," Marcel in "Les Huguenots," King Henry, King Mark, Pogner, Osmin, Wotan, Fasolt, Fafner, Figaro, Escamillo, Gaveston in "La Dame Blanche," Waffenschmied, Falstaff, Ramfis Caspar and the Flying Dutchman. The Wagner operas,

ing of chords, now, alas! only too frequent in ecclesiastical compositions. He also introduces many effective and novel suspensions which will be appreciated and enjoyed at once by the trained musician. The vocal part of the work is grateful and musically eloquent; and to musicians desiring a song of this character it will prove a veritable find, comparing favorably with the "Ave Maria" of Schubert and the equally overworked Bach-Gounod number.

Mr. Oberstetter has just completed a song, "Love's Dawn," which he has dedicated to a Washington woman well known in musical and social circles. The words were written by another Washington woman, and the work was performed by the composer himself with great success at the great charity fête given recently on the grounds of "Friendship," the suburban home of John R. McLean, proprietor of the Washington Post and the Cincinnati Enquirer. Among other compositions of Mr. Oberstetter are the ballad, "Der Sieger"; songs, "An deinem Herzen moecht ich traumen" and "Die traurige Rose." For orchestra he has written an overture, a serenade, several marches and other small works, and his piano compositions are also quite numerous.

What impresses one more than any of the other qualities of this versatile musician is his splendid voice, which is a bass-baritone of wide range and warm, vibrant coloring. His bass tones are equally effective in the lower register, but he infuses a richness and mellowness into the middle and upper registers of his voice. It is a wonderful combination and adjustment of qualities which makes it possible for this one singer to assume those roles written for bass and baritone singers with equal success. He possesses besides the real beauty of tone and the artistic temperament, that rare gift of magnetism which commands every audience. While singing before perhaps the most critical of all Washington audiences, the Friday Morning Club, he aroused genuine enthusiasm, and such is his experience everywhere.

Although so wonderfully endowed, and so successful from both the material and artistic standpoint, this artist possesses not a trace of hauteur. He is affable and youthful in manner, vivacious, pleased with the people he meets, and grateful for all those little courtesies which the Americans in their hospitable way have extended him during his visit. He is frankly charmed with the independence and spirit of the American woman, and much interested in our orchestras, operas, concerts and the greatest American composers.

To a representative of THE MUSICAL COURIER Mr. Oberstetter acknowledged his indebtedness to Ernst von Possart and Generalintendant von Hulsén. He said: "I had the good fortune to work under the two best theater intendants in Germany. The renowned Ernst von Possart engaged me straight from the studio in Vienna, and I am much indebted to him that, while he was my superior, he was also my good friend, and interested himself in my advancement. My next chief was Generalintendant von Hulsén, the eminent director of the Berlin and Wiesbaden Royal Opera houses—a man of distinguished character, of whom I shall think with pleasure all my life."

Desiring to travel, and being unable to obtain a leave of absence from the Munich Opera, Herr Oberstetter resigned his position, and as a result has had a most delightful visit in this country. He sailed for Germany on Decoration Day on the steamship Deutschland.

Padua announces that it will soon give the first performance of Perosi's latest oratorio, entitled "The Holy One."

Glenn G. Gorrell, pianist and teacher, of Washington, D. C., gave his recent pupils' recitals at the Washington Club. Eight students took part in a program made up of works by Mendelssohn, Grieg, Leschetizky, Mozart, Chopin, Schubert, Heller, Sinding, Schütt and Moszkowski.



with "Carmen" and "Faust," are perhaps favorites with him, but he is quite at home in the operas of Massenet, Tchaikowsky, Puccini, Siegfried Wagner and Leoncavallo. He has had leading parts in Zoellner's "The Sunken Bell," in "Der Barenhauser" and other operas of contemporaneous composers. On his various tours he has had the opportunity of singing before most of the royalties of Europe.

Mr. Oberstetter has abandoned opera now, however. He does not intend to sing and act on the stage again, but will accept concert engagements and devote himself to composition. In concert work he has won honors in Berlin, Vienna, Magdeburg, Hamburg and elsewhere. He is a great admirer of the works of Richard Strauss and a lover of the songs of Weingartner, which Mr. Oberstetter thinks should be more often sung.

He is himself a composer of no little standing. One of his songs, "Ave Maria sur les Lagunes," has become a favorite with the Holy Father and is sung frequently in the Sistina Chapel at Rome. The words of this song are in the usual Latin and are thus adaptable to every country. The piano accompaniment is written mostly in suggestion of harp chords, and is highly musical in the modern sense avoiding the hackneyed phrases and a commonplace lead-

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CHICAGO, Ill., June 8, 1907.

An event of much interest was the initial production of Frederic Grant Gleason's romantic opera, "Otho Visconti," given at the new College Theater on June 4. The late Mr. Gleason for many years was a notable figure in Chicago's musical life, was a composer of many interesting compositions. The overture to this opera, which was Mr. Gleason's op. 7, was played on different occasions by the Thomas Orchestra, under the direction of the late Theodore Thomas, and also it was performed in manuscript by the Old Gewandhaus Orchestra in Leipsic in 1892.

The libretto is built around a romantic story that offers many opportunities for dramatic action, dealing with the time of the Medici. The music, though it contains many attractive solo and concerted numbers, is lacking in unity of text and music, with too many meaningless orchestral interludes and too much repetition of the vocal parts. The weak point of the opera, however, is its vigorless orchestration.

A really fine number of the opera is the final scene, the denouement, the climax. This scene is of great dramatic beauty and contains perhaps the best orchestration in the work. The cast was: Joseph F. Sheehan, Rena Vivienne, Forrest Dabney Carr, Clara Marie Katzenberger, Ellen Jones and John J. Wynne.

The soloists were all exceedingly good, Joseph Sheehan's magnificent voice telling to good effect in the several numbers the role offered, and Rena Vivienne a charming Bianca and in the last scene equal to the dramatic requirements. Miss Vivienne has a voice of great charm. Marie Katzenberger, the daughter of Gabriel Katzenberger, music critic of the Chicago Staats Zeitung, a very pretty girl, sang the opening aria for the female voice, "Ora Pro Nobis," with much taste and understanding. Her voice is sweet, clear and resonant. Forrest Dabney Carr sang his one big number in the third act with fine finish and dramatic fervor.

It is due to the energies of Walter Kellar, who directed and was assisted by an orchestra of thirty men, that this work of Mr. Gleason was produced. Mr. Kellar had been a pupil of Mr. Gleason.

No expense was spared in the staging of the opera. Costumes and scenery were equally appropriate and fitting and the chorus made a pretty picture.

It may safely be said that the new College Theater is the handsomest theater in the country. It was opened to the public for the first time with this opera, "Otho Visconti." It has a seating capacity of nearly 2,000 and a stage larger

than any other theater stage in Chicago, with a proscenium arch spanning 50 feet. It is not only spacious and equal to the staging of any modern production, but from the artist's point of view it is an esthetic delight. Of immense height, capped with a dome inlaid with multicolored glass, from which a magnificent chandelier is suspended, and without a post or pillar to obstruct the view from any part of the house, it is a model theater in every detail. The furnishings are white and gold and the upholstery in green velour, with a magnificent velour drop curtain stitched with a golden shade of leather in an attractive conventional design.

Seldom does one hear such good violin playing among pupils as that in evidence at the eighth annual commencement exercises of the American Violin School, held June 3. The program opened with an ensemble class of thirty-five members, conducted by Joseph Vilim, director of the school. This class played "Ukolebavka," by J. Nesvera, and "Canzonetta," by Godard, with fine intonation and much taste. The soloists were Melvin Martinson, who played a fantasia on Smetana's "Bartered Bride," by Ondricek, in a musical manner, with a firm bow, and good intonation in the octave passages and harmonics. Harry J. Dunham played the Sarasate "Zigeunerweisen" in a charming style and with exceptionally clear passage work. John Mason, who played "Serenata Napoletana," by G. Sgambati; toccati, by Tor Aulin, and "Sielenska," by Henry Wieniawski, was perhaps the most temperamental of the pupils heard on this occasion. There was one graduate, William Lloyd, who played the Paganini-Wilhelmj concerto in D. Mr. Lloyd's technic borders on the impeccable and his style is broad and virile. The closing number was overture, "Rienzi" (Wagner), for string orchestra and two pianos (eight hands), conducted by Mr. Vilim, and where again the absolutely correct intonation was observable, as also the musical taste. The address and awarding of diplomas and certificates were by Prof. M. Bross Thomas, D. D., of Lake Forest College. Those receiving certificates were: Joseph Dvorak, Walter Hamann, Ida Hand, James Medek, Charles Mixer, Ruth Stone, Joseph Vilim. The pianists who assisted were: Charles Bednorz, Bertha Sputh, Jessie Campbell, Marie Eytenbenz and Lucile Russell, of the Chicago Piano College, who played the last movement of the Joseph Wieniawski (op. 20) piano concerto in G minor. The accompanist for the violin pupils was Mark Vilim, the very talented son of Joseph Vilim, the conductor of the school. Mr. Vilim's accompaniment work was very musical, his interpretations in phrasing and idea in exact sympathy with the soloist, and his technic clear and clean.

William H. Sherwood gave a recital at St. Mary's School, Knoxville, Ill., on June 1. Mr. Sherwood has been visiting professor at this school for fourteen years. The head teachers of the piano department, Harriet Adams and Harriet Kingston, finished under Mr. Sherwood, and carry on the Sherwood method in their work there.

The Chicago Musical College gave their annual operatic performance on June 6 at the Auditorium. The opera selected this year was Flotow's "Martha." The cast (with one exception, John B. Miller, of the faculty, who sang the part of Lionel) and the chorus of 160 were composed of the pupils of the college, assisted by an

orchestra of 60 men under the direction of Karl Reckzeh. The personnel of the cast was Helen Allyn as Lady Harriet Durham; Ferne Gramling as her waiting maid; Hugh C. Anderson as Lord Tristan; J. Lester Haberkorn as Plunkett; John B. Miller as Lionel; Gus Schult as the Sheriff; N. T. Stiff as the servant.

The opera was well staged, and the thorough training of the pupils was very apparent in their thorough familiarity with their various parts. The chorus was excellently trained, singing with a precision and a firm attack and altogether the performance reflected much credit on the Chicago Musical College efficient corps of instructors.

Miss Allyn was a pretty and vocally pleasing Lady Harriet. Ferne Gramling acted and sang the part of the maid with good understanding and assurance and with a certain charm of coquetry. John B. Miller was in fine voice and interpreted with warmth and feeling the role of Lionel. Hugh Anderson as Tristan was exceptionally good. Lester Haberkorn as Plunkett did some creditable work. The orchestra under the skillful conducting of Karl Reckzeh was a special feature. The vast Auditorium, filled to its doors with admiring friends and patrons, was most generous in applause, and enthusiasm marked the every phase of this very successful performance.

A young pianist of more than usual talent gave a recital at Auditorium Recital Hall on June 6. Daisy Waller by name and a pupil of Jeannette Durno-Collins, this recital was Miss Waller's farewell public appearance before leaving for further study abroad. Miss Waller's complete program was: Ballade in G minor; nocturne in D flat major; valse in C sharp minor; etude in G flat major, by Chopin; "Des Abends," by Schumann; etude in form of a mazurka by Poldini; Spanish caprice, Moszkowski; and concerto in F minor by Chopin. In the opening numbers, the group by Chopin, she displayed splendid technical command and a poetic and musical insight. William Beard, baritone, assisted with two groups of songs, "Hear Me, Ye Winds and Waves" ("Scipio"), by Handel; aria from "The Seasons" by Haydn; and "Stille Thranen" by Schumann; "Minnelied" by Brahms; "Daheim" by Hugo Kaun; "Jubelkünde" by Oscar Meyer. Mr. Beard has a voice of smooth, velvety roundness, a musical conception of his songs, a sincerity which makes his singing artistic and convincing and an ease of method that is a charm in itself.

The Bush Temple Conservatory commencement exercises will be held on June 20. An orchestra composed of members of the Thomas Orchestra will be under the direction of Ludwig Becker.

The "Bohemian Girl," given by the students of the Lewis Institute, under the direction of George L. Tenney, at the Auditorium, on June 7, was a charmingly staged and prettily sung presentation. The many interpolated dances by the pupils were a very attractive feature.

The cast was Cora Zimmerling in the leading role as Arline; Abigail Raymer as Queen of the Gypsies; Arthur Vogelsang as Thaddeus; Ray Baldwin as Count Arnheim; Fred Flemming as Devilshoof.

Miss Zimmerling as Arline proved herself the possessor of a voice of lovely timbre and was a very graceful Bohemian Girl. Arthur Vogelsang, whose voice is of a fine, light lyric quality, was both poetic and convincing. Abigail Raymer as Queen sang with good style; Fred Flemming, as Chief of the Gypsies, was quite terrifying in his brigand costume, and Herbert Rich, as the Count's nephew, gave a very creditable interpretation. Ray Baldwin, as Count Arnheim, looked and sang the part well, and the performance was given with nothing to mar its very artistic ensemble. To the untiring energy of George L. Tenney is due the credit for the good chorus and orchestra work. The orchestra was composed almost entirely of members of the school, as follows:

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The American Conservatory will hold its twenty-first commencement exercises, preceded by the usual concert, at Orchestra Hall, Friday evening, June 14, at eight o'clock. An orchestra of fifty members of the Thomas Orchestra will assist under the direction of Adolf Weidig. A number of especial interest will be the playing of the Liszt concerto by John Lindsey, of Woodstock, N. B., a blind pianist. The graduating class this year is the largest in the Conservatory's history. The program will be as follows: Overture "Der Freischütz," by Von Weber, by orchestra; concerto in B minor, op. 32, by Scharwenka, first movement, Victoria Pownall; aria, "O Love, Thy Aid" ("Samson and Delilah"), Saint-Saëns, Fredericka Gerhardt; concerto for violin, G minor, by Bruch, Ramon Girwin; polacca brillante by Weber-Liszt, Kurt Wanick; "Pace, pace, mio dio" ("Forza del Destino"), by Verdi, Helen Axe Brown; fantasia appassionata, by Vieuxtemps, Ray Finkelstein; gavotte from "Mignon" by A. Thomas, Margaret Shirley; concerto in E flat by Liszt, John Lindsay; address by the Rev. Dr. Joseph A. Vance and the awarding of diplomas, certificates, gold and silver medals by the president, John J. Hattstaedt.

Three amateur operatic performances were heard this week, and very creditable affairs they proved to be. In these operatic performances it is not so much the musical side that is a target for criticism; frequently, in tonal quality and interpretations, the affair for the occasion will bear favorable comparison with the "regular" performance. It is in the stage "business," with all its little tricks and graces, that the vulnerable spot is found. The transitional step from studio to stage is much more than a step. It is more like the "rocky road to Dublin," with its jolts and jars which soon displace rigidity, bringing poise and balance whereby the aplomb of the experienced is recognized and an esprit de corps established which permeates the aeriform molecules, and like a soothing aroma creeps out over the footlights with its comforting, assuaging qualities. Barring the absence of this subtle essence, however, the wonder is that so much is accomplished with so raw material.

The Indiana Society of Chicago will celebrate its annual Rose Fête on June 22, at the home of John Farson, at Oak Park, with an operetta written especially for the occasion by Wallace Moody and Wilbur D. Nesbit. Those selected

for the cast are: Elaine de Sellem, contralto; Ethel Fair, Bessie French, Wallace Elliott and Johann Berthelsen. An artistic booklet, giving details, was issued this week to the members. This booklet was designed by John T. McCutcheon. An immense pavilion is being built on the John Farson estate for the occasion.

The Columbia School of Music announces the commencement exercises for Friday afternoon, June 14, at the Studebaker Theater. In the fall the Columbia School will be located in the Fine Arts Building, and additions to the faculty will be Alexander von Fielitz for theory, harmony and composition, George Nelson Holt and Louise St. John Westervelt for voice, and in the piano department, Gertrude Mordough, Helen Jordan Graham, Clara Cermak, Lena Brautingham, Max Oberndorfer. Clarence Dickinson will direct an orchestra composed of members of the Thomas Orchestra at the commencement in the Von Weber overture, "Der Freischütz," and "Rakoczy March," Berlioz. The following named pupils will give the program: Florence A. Woodbury, who will play the MacDowell concerto, op. 15; Lulu Leoni Runkel, aria, "Der Freischütz," Weber; Oscar Kaufmann, Vieuxtemps' concerto, op. 31; Mabel P. Seward, Grieg concerto, op. 16; Hilda M. Matthey, aria, "Rienzi," Wagner; Edith Kellogg, Tchaikowsky fantasia de concert, op. 56.

The pupils of the elementary grade of the Regina Watson School gave a concert at Cable Hall on June 7. Mrs. Watson is one of the best and most favorably known teachers of piano in Chicago.

A piano recital by the pupils of Rachel Busey Kinsolving, given at Auditorium Hall on June 7, was a very interesting program in elementary work.

EVELYN KAESMANN.

Nellie McCoy Wins Vocal Scholarship.

The free scholarship in vocal culture generously provided for by a patron of the Goodrich Private Music School, and advertised in THE MUSICAL COURIER, has been awarded by A. J. Goodrich to Nellie McCoy, of New York. Miss McCoy is gifted with a rich dramatic soprano voice, a quick ear and natural musical intelligence, and strong hopes are entertained for her future success.

Bauer's Popularity.

Of the famous pianists to visit America next season, none will be more welcome than Harold Bauer, who is to tour again under Loudon Charlton's management. Bauer has already made five tours in this country, and each year his hold on public favor has shown a substantial augmentation. His New York debut will be in the early fall.

The Hague had its first performance of Puccini's "Manon Lescaut" some weeks ago, and liked it, to judge by the reports in the papers of that city.

"ELIJAH" SUNG IN A CIRCUS TENT.

John Young, the concert and oratorio tenor, recently participated in what was doubtless the first performance of an oratorio under a circus tent. The demand for admission to the performance of "Elijah" given at the semi-centennial celebration of the Michigan Agricultural College, Lansing, Mich., having been so great, it became necessary to impress an immense circus tent, accommodating 2,500 people. It was completely filled, there being many standees. This novelty served its purpose in every respect, exceeding the expectations of the managers, and at the conclusion the performance was pronounced eminently successful. It was an innovation in the musical work of Mr. Young to sing in what was practically the open air; notwithstanding, his singing met with most cordial commendation. One critic wrote as follows in the Detroit News:

The oratorio was pronounced one of the finest musical events ever given in Michigan.

Greco Pupil Secures Choir Position.

Mrs. R. G. Strange, who has been engaged as contralto soloist by the Westminster Presbyterian Church, of Bloomfield, N. J., is a pupil of the widely known singing master, Filoteo Greco, of New York. For years Mr. Greco has devoted his spare hours to experiments in chemistry. During the summer he will complete his plans for giving the world some remarkable tonics, which are the result of long and careful research.

The May Festival in Wiesbaden will offer productions of "Armide," "Oberon" and "Samson and Delilah."

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FESTIVAL IN THE NORTHWEST.

The second May festival at Pullman, Wash., surpassed in all things the event of last year. W. B. Strong was the musical director. The orchestra was made up of thirty-five players, and the chorus was admirably sustained by soloists from the State College and singers from the Middle West. Mendelssohn's "Elijah" was the big choral work of the festival and there was also an "artists' concert."

Mr. Strong and Herbert Kimbrough are the joint directors of the school of music connected with the college.

Oscar Klein), quartet, "It Is Enough" (Mendelssohn), "An den Abendstern" (Wagner), Mr. Hirschmann; "Frühlings Glaube" (Schubert), "Du bist die Ruh" (Schubert), "Open Secret" (Woodman), Miss Levenberg; aria from "Samson and Delilah" (Saint-Saëns), Miss Pyle; "Vorre" (Tosti), "La Serenata" (Tosti), Mr. Vecchio; "Oh, That We Two Were Maying" (Henschel), duet, Miss Pyle and Mr. Hirschmann; "Crucifix" (Fauré), duet, Miss Levenberg and Mr. Hirschmann; "Magic Song" (Meyer-Helmund), "Rinaldo" (Handel), Miss Pyle; "Batti, Batti" (Mozart), "Nymphs and Fauns" (Bemberg), Miss Leven-

Sara Anderson in Australia.

Oscar Saenger has received letters and newspaper clippings from Australia, telling of the success of his pupil, Sara Anderson, who is filling leading Wagnerian roles with the Musgrove Grand Opera Company. The company opened in Melbourne with "Lohengrin." Miss Anderson created much enthusiasm by her beautiful impersonation of Elsa. A few of the criticisms are appended:

Sara Anderson impersonated a very sympathetic Elsa. Her appearance tallied with the Germanic conception of a pure and noble maiden, and her voice, especially in its upper register, possesses warmth and expressiveness. Her acting throughout was guided by genuine impulse. The anguish in the presence of her cruel accusers, and the rapturous joy at the advent of her dazzling liberator, were convincingly represented. Condescending and dignified in her intercourse with Ortrud (Act 2), she sufficiently showed the glowing influence of the temptress upon the state of her mind, and thus the great love duet with Lohengrin (Act 3) effectively culminated in her terrified utterance of the forbidden question. Miss Anderson grew all the evening in our estimation of her talents, and may be heartily congratulated on a genuine success.—Melbourne Herald, April 1, 1907.

Sara Anderson, who appeared as Elsa, made the most of her opportunities in that graceful task. The composer has given her a perfect wealth of melodies, wherein the art of bel canto can receive its fullest exposition. Miss Anderson's voice is mellow, sweet and under excellent control, and in the well known "Dream," as in all the lyric passages, she showed to excellent advantage.—Melbourne Argus, April 1, 1907.

Miss Anderson shows in every movement the confident demeanor born of practice, and vocally is the Wagnerian prima donna of the company. Her rendering of "Elsa's Dream" has rarely been equalled on our local stage.—Melbourne Australasian, April 6, 1907.

Kelsey and La Forge Delight Old Friends.

Corinne Rider-Kelsey, the soprano, and Frank La Forge the pianist and composer, now concert celebrities, recently paid a visit to their old home in Rockford, Ill. They united in a concert, which, it seems needless to state delighted a regiment of their old friends and townspeople. The Rockford Gazette published as a prelude to a three column review of the event four lines from "Home, Sweet Home." Madame Kelsey and Mr. La Forge were affectionately mentioned as "two Rockford children." The artists gave some of their best numbers and under the inspiration of familiar scenes and faces, the critics declare they surpassed themselves.

While in Rockford both artists received much social attention. No wonder Rockford is proud of these young people. Both have won fame and are rapidly earning fortunes.

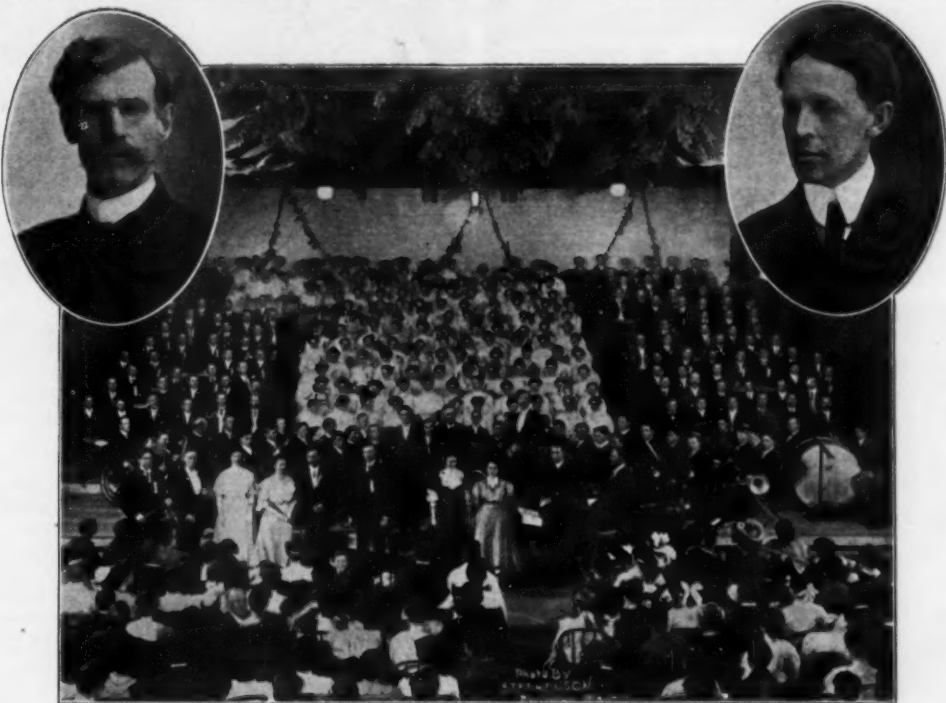
Adele Margulies in Vienna.

Adele Margulies, leader of the Margulies Trio, is at her former home in Vienna. Miss Margulies expects to return to New York early in September to resume her teaching in the piano department of the National Conservatory of Music and at her private studio in the Sherwood. It is reported that the trio will fill more engagements than ever this coming season. The members are: Miss Margulies, piano; Leopold Lichtenberg, violin; and Leo Schulz, cello.

Genevieve Clark Wilson at Ocean Grove.

Genevieve Clark Wilson, the soprano, will pass the summer at Ocean Grove, N. J. She will do some teaching.

Augsburg has just finished a Wagner "Ring" cycle.



SECOND MUSIC FESTIVAL AT PULLMAN.

The musical advancement in this small town of 3,000 inhabitants is due largely to the educational influences of the highly cultured directors and faculty. Besides the orchestra and chorus, the college has a band of forty-five, a glee club and regular classes in all musical branches.

First Concert by the Recital Quartet.

Four professional pupils of Anna E. Ziegler—Susan Levenberg, soprano; Elizabeth M. Pyle, contralto; Louis Vecchio, tenor, and William Hirschmann, baritone—have organized the New York Recital Quartet. These singers, assisted by Arthur Rosenstein at the piano, gave their first concert at Carnegie Chamber Music Hall Wednesday evening, June 5. It was a regular concert, and not an invitation musicale, for no complimentary tickets were sent out to the musical deadheads who infest this town. The numbers of Miss Levenberg and Mr. Hirschmann were especially well received. The singing of all four artists was extremely artistic and their program attractive from first to last.

The numbers follow: "God in Nature" (Beethoven), "The Brook" (MacDowell), "Auf dem Meere" (Brum-

berg; "Infelice" (Verdi), Mr. Hirschmann; "Carmena" (Woolson Richards), quartet.

Beatrice Fine's Summer Plans.

Beatrice Fine will divide her summer between Asbury Park, N. J., and Saratoga, N. Y. The soprano has several concert appearances during July and August at the famous spa, in Philadelphia and the Auditorium in Ocean Grove, under the direction of Tali Esen Morgan. Miss Fine recently returned to New York from her engagement at the Greenville May Festival in the West, and her success there resulted in a re-engagement for next year.

Many Demands for Gadski.

Madame Gadski's early concert tour before her return to the Metropolitan Opera House in November promises to break records. The prima donna's manager, Mr. Charlton, has received many demands, and within a few days her available time will be filled. The soprano will return to this country the middle of September, and will start at once on her tour. Madame Gadski is now at her home in Berlin.

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PHILADELPHIA, Pa., June 8, 1907.

The Alumni Association of the Philadelphia Musical Academy held the class reception, with music, at the Rittenhaus, Saturday afternoon, June 1. The musical numbers included: Piano—valse, Wieniawski, Ann M. Thompson; cello—"Capriccio," Goltermann; "Le Cygne," Saint-Saëns, Hermann S. Henning; vocal—"Pastoral," Veracini; "Because," Zeckner; "Yellow Chrysanthemum," Salter, Marie Zeckner; piano—"Gnomesreigen," Liszt, Emily Fricke (gold medal, 1907); violin—"Russian Airs," Wieniawski, Otto Wittich.

The Combs Broad Street Conservatory of Music, Gilbert R. Combs, director, held its commencement exercises, Tuesday evening, June 4, at Music Fund Hall. The following named pupils graduated:

Piano Department—Earle Ellwood Beatty, Edna Florence Gottwals, Mamie B. Flanagan, Clara Silver Reeve. Violin—Meyer Levy. Organ—Earle Ellwood Beatty. Theory—Anna Bayliss McClelland. Teachers' Certificates—Safa Hess White, Helen Bishop Hughes, Anna Bayliss McClelland, Martha Lance McCabe, Margaret Koster, Violet May Ivers, Bessie May Shreve, Jessie Amanda Goff, Carrie Lucretia Dorward. Tuners' Certificate—Ellen May Kutz, Alfred Aspen. Supervisors' Certificates, Public School Music—Katherine M. Logan, Mary Thomson Wilson, Mary Dorothy Horstick, Mary Marshall Johnson, Hanna M. Wismer, Carrie Wanzel, Addie A. Hall, Iva Berenice Warner, Viola B. Dreher, Edgar M. Crämer, Florence F. Goessler, Ora Fleming, Rena Frances Keylor, Edna B. Royer, Ardella G. Styer.

Moving a Theater.

A picture which appeared on the Berlin page of THE MUSICAL COURIER last week was labeled: "The Prince Regent Theater, in Berlin." The caption should have read: "The Prince Regent Theater, in Munich."

Anna Borgfeldt Studying for Light Opera.

Anna Borgfeldt, a successful pupil of Mme. Ogden Crane, will appear in light opera next season. Miss Borgfeldt has a contralto voice of excellent quality. One of the young singer's recent successes was made in the performance of the musical comedy, "The Boy I Left Behind Me," at Carnegie Lyceum. All members of the cast were Ogden Crane students.

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Bispham Due in New York This Week.

David Bispham, who is to return for a concert tour under Loudon Charlton's direction, sailed June 6 and will arrive this week. The famous baritone has been meeting with great success abroad, first in the "Vicar of Wakefield" and later in concert and oratorio, in which his efforts are always delightful. It was twelve years ago that Bispham gave his first recital in London, giving a complete afternoon of Schumann lieder. A Brahms concert followed, and, like its predecessor, was immensely successful.

Though Bispham's intention on going to England for his debut was to devote himself exclusively to concert and oratorio, his appearance in an amateur operatic performance attracted such attention that he was immediately engaged for a baritone role in Messager's "The Basoche" at the Royal English Opera. Each subsequent summer he has sung in opera at Covent Garden, his roles numbering well nigh half a hundred, while his success in this country in opera has no less been marked.

Greetings From Anna Bussert.

This cut of Anna Bussert represents the soprano in the role of Gilda in "Rigoletto." Miss Bussert mailed the



card to her managers, Haensel & Jones, from Milan, where she has been studying.

Mühlfeld Dead.

Richard Mühlfeld, the famous clarinetist of the Meiningen Orchestra, died in that city last week.

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PITTSBURGH, June 7, 1907.

William Templeton Mossman, a well known Pittsburgh newspaper man, was unanimously elected manager of the Pittsburgh Orchestra Tuesday at a meeting of the orchestra committee of the Pittsburgh Art Society. He succeeds George H. Wilson.

The annual concert given under the auspices of the Oakland Welsh Presbyterian Church on the evening of May 30 was attended by a crowd of music lovers. The singers were Agnes Vogel Roberts, soprano; Edith Harris Scott, contralto; Evan H. Williams, tenor, and Gwilym Miles, baritone.

The greeting recital of H. Dahlmeyer Russell, pianist, held at the Penwood Club, May 31, attracted a large audience. Mr. Russell opened his program with Beethoven's "Waldstein" sonata, op. 53. Luigi von Kunits played "The Devil's Trill" Tartini, and "Rondo Capriccioso," Saint-Saëns, and as usual meeting with a most enthusiastic reception. A ballad by Vianna da Motta was played for the first time in America by Mr. Russell at this concert.

The Von Kunits School of Music gave a students' recital last night in the lecture hall of Carnegie Institute. Those who took part were Ruth Thoburn, Master Lovener, Reid Jaynes, Horace Evans, William Bloom, Louis Closter, Rosaline Miller, Karl Blose, Dorothy Napier, Dorothy Gittings, Eloise Peck and Vera Barstow.

Norman Hassler, baritone, appeared during the past season in over seventy-five of the leading cities and towns of Pennsylvania, Ohio, Michigan, Indiana and Kentucky, and has met with such great success that he has already booked over sixty-odd appearances for next season. E. L. W.

Botel, the celebrated tenor, now has been singing in public for twenty-five years. He celebrated the event in Berlin a few days ago.

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Los Angeles.

LOS ANGELES, Cal., May 28, 1907.

The musical season here, just closed, has been an active one notwithstanding that the San Francisco disaster of over a year ago seemed to presage a decided curtailment of transcontinental attractions to the Pacific Coast. During the season L. E. Behmyer, who has handled practically all important musical events here, has brought to Los Angeles and the Coast, among other artists and attractions, Ellen Beach Yaw, soprano; Emilio Gogorza, baritone; Arthur Hartmann, violinist; Franz Wilzek, violinist; Anton Hekking, cellist; Ossip Gabrilowitch, pianist; Mme. Schumann-Heink, Moriz Rosenthal, the Chicago Symphony Orchestra, Von Fielitz, director, and the San Carlos Opera Company.

Early in the year the Lombardi Opera Company played a successful season of opera in Los Angeles, and a few months later the San Carlos Opera Company, with Nordica, Alice Neilsen, Constantino, and other artists, appeared in a remarkably successful season of grand opera, at the Temple Auditorium.

The Los Angeles Symphony Orchestra has closed its tenth season with the best presented series of programs in its history. The orchestra during the ten years of existence has grown from diminutiveness and crudeness to a "grand" orchestra, capable of commendable artistic work. Harley Hamilton, director; Arnold Krauss, concertmaster, and L. E. Behmyer, manager, have been herculean factors in the success of the organization. This season's programs have included the following symphonies: Beethoven's fifth, Mendelssohn's "Italian," Tchaikowsky's fourth, Raff's "Lenore," Sinding's symphony in D minor, and Schubert's "Unfinished Symphony," besides which a number of important suites and other interesting orchestral compositions were presented. L. E. Behmyer will continue to guide the business welfare of the orchestra, and the personnel of the organization, including Mr. Hamilton, as director, and Mr. Krauss, as concertmaster, will remain the same for the ensuing year. Director Harley Hamilton is at present taking a four months' sojourn in Europe, and next season's symphony concert programs are likely to profit thereby.

Frank H. Colby, organist at the First Unitarian Church, gave an organ recital on the new Spurgeon Memorial Church organ, in Santa Ana, last Tuesday. This was Mr. Colby's sixth recital on newly installed California organs since January.

Edward S. Fuller, the talented young organist of the First Methodist Church, Pasadena, gave an organ recital last evening on the fine instrument at which he presides. Mr. Fuller invests his playing with a virility and artistic taste that makes his work thoroughly pleasing. He was assisted by Mrs. Frank Colby, soprano, whose

singing of "Elizabeth's Prayer," from "Tannhäuser," and a number of modern ballads, contributed much toward the enjoyment of the affair, and by Victor Schertzinger, a violinist of marked capabilities.

One of the most active musicians in artistic work here this season has been Margaret Goetz, recently of New York. During the past year she has filled ten or twelve professional engagements, which have included a series of historical song recitals, a number of Schubert recitals, and a MacDowell song recital, besides filling engagements in private musicales and concerts. During the season she has sung for the Friday Morning Club, Ebell Club, Dominant Club, Monday Musical Society and the Los Angeles High School.

Mr. and Mrs. Harry C. Lott, William Lott, Mr. and Mrs. J. A. Stamm, Frederick Gunster and Harley Hamilton are among Los Angeles musicians abroad for the summer.

During the last season the Temple Auditorium was opened, giving Los Angeles an opera house and grand concert hall probably unequalled in size and beauty in the country. Among the features of the spacious auditorium is a \$30,000 four manual pipe organ.

Archibald Sessions concluded his season of organ recitals at Christ Church, Wednesday. An interesting novelty was Bessie Bartlett's reading of "King Robert of Sicily," to musical accompaniment by Cole. Assisting Mr. Sessions were Miss Bartlett, reader; Frederick Gunster, tenor; Natrop Blumenfeld, violinist, and Frank Colby, organist.

"The Californians," the recently organized company presenting light opera at the Temple Auditorium, has made an auspicious launching. "Robin Hood" and "The Mikado," the only two operas given thus far, were splendidly mounted and costumed. The chorus is made up of a splendid array of vocal talent and surpasses that of any visiting companies heard here. Tom Carl and Manager Dewey, of "The Bostonians" fame, are responsible most largely for bringing "The Californians" into being, and apparently the venture will be a success from many desirable viewpoints.

Mr. Behmyer has signed for the appearance here next season of Sembrich, Calvé, Kubelik, Kreisler, Josef Hofmann, Mark Hambourg, Carreño, Paderewski, Galski, and the New York Symphony Orchestra.

Frank H. Colby succeeds Frank Carr, as organist and choir director, at the St. Vibiana Catholic Cathedral, Mr. Carr leaving here in June to accept an important Pittsburgh position. Mr. Colby has for the past seven years been organist and director at the First Unitarian Church, prior to which for five years he was organist at Simpson Auditorium.

Pupils of Jennie Twitchell Kempton, gave a musicale at Gamut Club auditorium, last evening, presenting an elaborate program. A

large number of the prominent professional singers of Los Angeles owe their training to this eminently successful teacher, and her annual "musicales" are consequently above the level of pupils' recitals and reach the artistic plane of the better class of recital work. Among the singers participating in last night's program were Mrs. Roth Hamilton, Mrs. Frank Colby, Mrs. George Le Sage, Edith Hurst, Helen Gappe, Bessie Rank, Ethel Mullens, Geraldine Thompson, Louis Donovan and Lyndey Bryant.

Memphis.

MEMPHIS, Tenn., May 29, 1907.

At the final meeting of the Beethoven Club, May 22, the annual election of officers took place, with the following result: Mrs. W. D. Wilkerson, president; Mrs. Jason Walker, first vice president; Mrs. John Oliver, second vice president; Mrs. John Cathey, third vice president; Mrs. M. T. Roush, recording secretary; Miss Trudeau, corresponding secretary; Mrs. W. G. Gillilan, treasurer. The past year has been a most gratifying one for the club. Numerically, the membership has greatly increased. Artists' concerts have been given that were of a high degree of excellence, and the outlook for next season's work is most promising.

MARTHA TRUDEAN.

Montreal.

MONTREAL, JUNE 7, 1907.

An entertainment for the McGill Relief Fund took place in the Royal Victoria College Thursday evening last. The program included numbers by Mendelssohn, Mozart, Donizetti, Bach, Gounod, Verdi, Parry, German, Rubinstein, Borowski, Spohr, Dalton, Lully, Massenet, Sautet, Ten Have, Wagner, Schumann, Becker, Castaldon, Hubay and some English ballads.

The performers were Miss Colletet, soprano; Mr. Carter, bass-baritone—both possessed excellent voices, and whenever they will acquire a fine tone production, they will become accomplished vocalists. Miss Gauthier, violinist, who also took part, is an exceptionally talented girl, and her playing never fails to arouse enthusiasm. Her selections were the Bach aria (on the G string), "Adoration," by Borowski; "Allegro Brillant," by Ten Have; "Hejre Kati," by Hubay, as well as two movements from Mozart's eighth sonata for violin and piano. Miss Lichtenstein was the associate of Miss Gauthier in the sonata, and also furnished the accompaniment for the entire entertainment with taste and excellent judgment.

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Norwich.

NORWICH, Conn., June 3, 1907.

Frank Sanford Dewire, organist and choirmaster at Trinity Methodist Church, for the past five years, has resigned to accept a similar position in St. Luke's Episcopal Church, at Jamestown, N. Y.

Edith and Isabel Mitchell have returned from several months' study of piano and violin in New York, and will sail for Europe the last of July to remain a year.

The annual May concert, at Trinity Church, was a decided success. Alice Louise Woodward, Raymond Eldred and the Imperial Quartet furnished a charming program.

Catherine Riley is acting as organist for the summer at St. Patrick's Church.

LYLE F. BIDDELL.

Providence.

PROVIDENCE, R. I., June 8, 1907.

A list of the concerts and works performed under the direction of Dr. Jules Jordan, of Providence, during the season just closed shows that he has not been idle. The list includes: Arion Club concert, in Providence; "King Olaf" (Elgar), first concert; second concert, "Messiah"; third concert, miscellaneous program; fourth concert, "Elijah"; fifth concert, (extra), Mass in F, Jordan, with miscellaneous program. Cantatas for church services, Maunders' "Pardon, Penitence and Peace"; Stainer's "Crucifixion" and Bullard's "Resurrection." At the Y. W. C. A. concert, Haydn's "Spring." At Mans-

field, Mass.: First concert, the new Mass in F, Jordan, and miscellaneous; second concert, Haydn's "Spring" and miscellaneous. At Peace Dale, R. I., with the Narragansett Choral Society: Bruch's "Cross of Fire," "The Messiah," Hadley's "In Music's Praise," and Coleridge-Taylor's "Hiawatha's Wedding Feast." The opera of "Martha" was also produced with much success under his direction at the Providence Opera House, six performances.

Nashville.

NASHVILLE, Tenn., June 8, 1907.

Pupils of Frederick Emerson Farrar and Mary Weber Farrar, united at the last musicale given by the Farrar School of Voice and Piano. Two songs by Mr. Farrar, "Song of the Moonflower" and "Song of the Jasmine," were sung by Lucie Rouzer. The other vocal selections and the piano numbers were contributed by Leonora Rich, Floy Bailey, Louise Goodloe, Louise Weber, Miss Hays, Lucile Grainger, Mary Dorothy Sperry, Floy McQuiddy, Alice Riley, Wilhelmina Webb, Master John Love, Sue Litton Camp, Rebecca Sedberry, Louise Hays, Josephine Bailey, Margaret Webb, Cecile Cox and Mrs. Farrar.

Wolfville, Nova Scotia.

WOLFVILLE, N. S., June 3, 1907.

The recent music festival here in Wolfville was entirely successful. Visitors were present from points as widely separated as Syd-

ney, Cape Breton and Yarmouth, N. S., and St. John, N. B. The choral singing was pronounced to be the best ever heard in the Maritime Provinces. Moritz A. Emery was the musical director. The chorus numbered one hundred and twenty-five voices. Frederic Martin, basso, and Edward Strong, tenor, of New York City, achieved distinct successes. Mrs. Andrew Hawley, soprano, from Brookline, Mass., was well received. Elise D. Merson, contralto, of the Acadia Seminary vocal department, is a pupil of Hermann Klein, of New York. J. C. De Bann, of Troy, played a number of cornet solos. The piano accompanist was Joy Lawrence, a young lady not yet twenty, a pupil of Mr. Emery.

Winnipeg.

WINNIPEG, Man., June 1, 1907.

R. Franz Otto's talented pupil, Dignam Nazmyth, baritone, assisted by Mrs. Myers-Munshaw, pianist, and a chorus of twenty-five voices, gave an artistic recital at the Y. M. C. A. Auditorium, Winnipeg, on the evening of May 10. An efficient accompanist was A. J. Swan. By special request R. Franz Otto (who is THE MUSICAL COURIER's Winnipeg correspondent and representative) contributed Schubert's "Erl König." The program included compositions by Schumann, Nevin, Hawley, Rodney, Neidlinger, Meyer-Helmund, Homer, Sinding, Boehm, Del Riego, Rhys Herbert, Gounod, Schubert and Sullivan. Mr. Otto, who recently came to Winnipeg, has selected a bright studio in the McKay Building.

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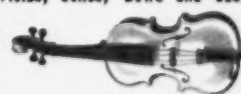
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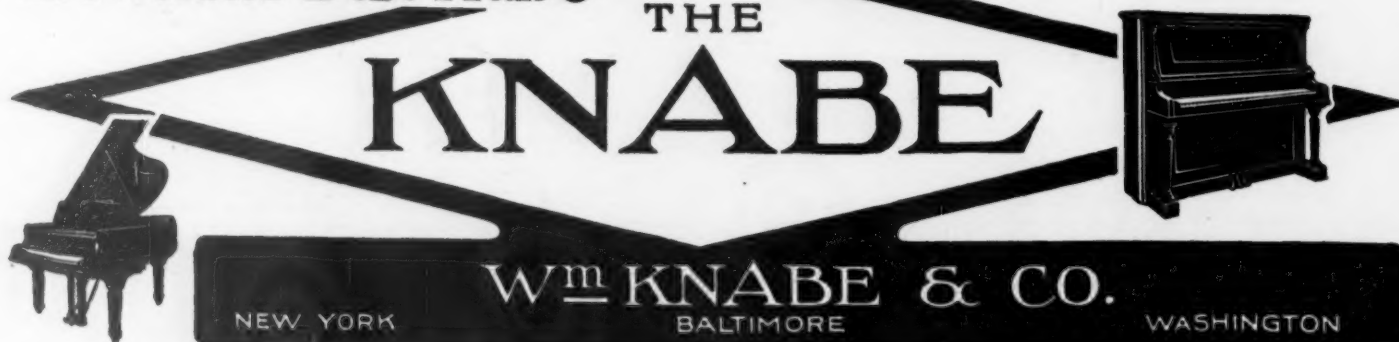
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